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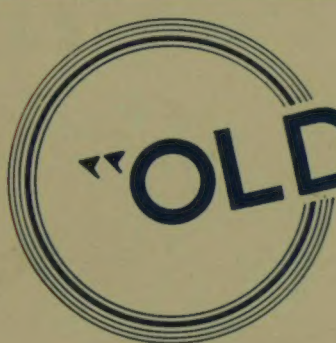
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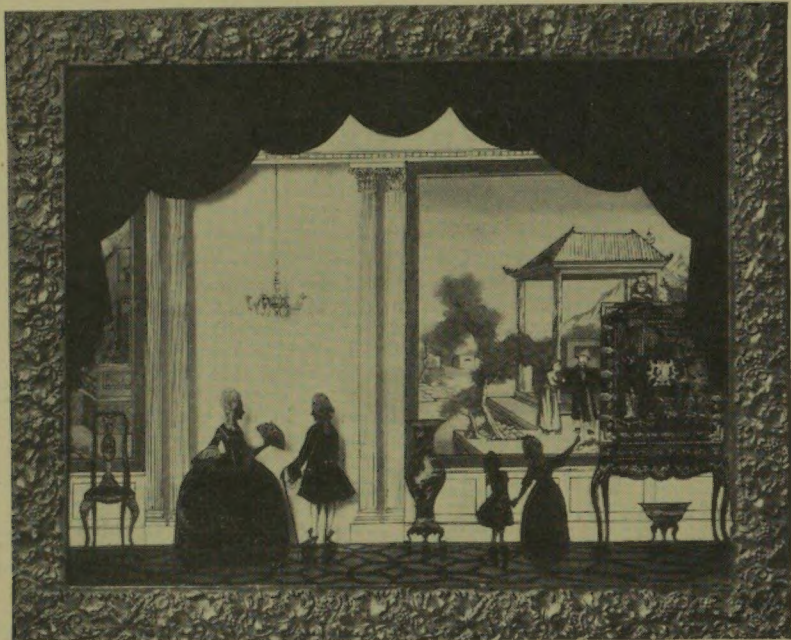
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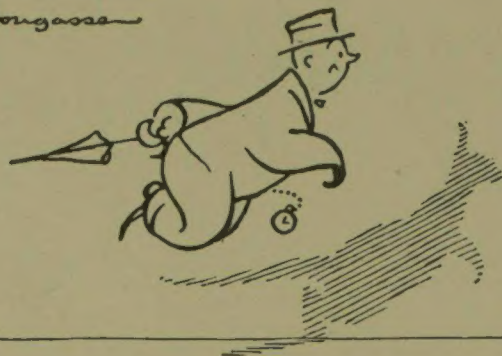
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# THE *AFFAIRE* STAVISKY: A DRAMATIC FRENCH SCANDAL CONCERNING A £7,000,000 FRAUD—PROMINENT PERSONALITIES AND INCIDENTS.



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JUDICIAL INQUIRIES INTO STAVISKY'S FINANCIAL TRANSACTIONS: M. DELMET, JUGE D'INSTRUCTION, AND A GROUP OF OFFICIALS, LEAVING STAVISKY'S OFFICES IN PARIS.



ARRESTED IN CONNECTION WITH THE BAYONNE BONDS CASE: M. GARAT, MAYOR OF BAYONNE AND DEPUTY FOR THAT CITY.



FOUND SHOT AT CHAMONIX: ALEXANDRE SERGE STAVISKY, THE "WANTED" BAYONNE FINANCIER.



POLICE PORTRAITS OF STAVISKY TAKEN SOME YEARS AGO: THE CENTRAL FIGURE IN THE BAYONNE FRAUD, WHO WAS TRACED TO CHAMONIX AFTER A LONG PURSUIT.



PREPARATIONS FOR BLOWING OPEN THE SAFES IN STAVISKY'S PARIS OFFICES: WORKMEN CARRYING A LARGE OXYGEN CYLINDER ARRIVING AT THE ENTRANCE IN THE PLACE ST. GEORGES.

THE police hunt for Alexandre Serge Stavisky, the financier "wanted" in connection with the Bayonne Bonds frauds, ended on January 8, when he was found shot in an unoccupied villa at Chamonix, and died later in hospital. He was born at Kieff, in Russia, forty-eight years ago. According to report, he had twice been in prison for fraud; first twenty-two years ago, and then in 1915, after he started a bank in Paris. In 1926, it is said, he was again arrested and charged with fraud, but he was released on bail, and the trial was indefinitely postponed. He next persuaded the Bayonne civic authorities to start the Crédit Municipal of Bayonne. M. Dalimier, when Minister of Labour in a former Cabinet, is alleged to have recommended the Bayonne bonds as an investment, but it has been officially decided that in doing so he acted in good faith.



THE FINANCIER'S WIDOW, WHO ARRIVED TOO LATE TO SEE HIM ALIVE: MME. STAVISKY (DAUGHTER OF A FRENCH OFFICER), WHO IS LEFT WITH TWO CHILDREN.





## THE WORLD OF SCIENCE.



### THE OCTOPUS AT DINNER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME little time ago, in an essay on this page concerning the octopus, I described its very remarkable mode of feeding—pointing out, however, that there were some features in this procedure which yet awaited a satisfactory explanation. It was, and is, commonly believed that the victim—generally a

during that very intensive period of their life-history when they are nest-building, incubating, and feeding their young. Some of the smaller creatures, like ants, can be induced to live out their lives under very artificial conditions in a laboratory, without, apparently, deviating from their usual inherent customs.

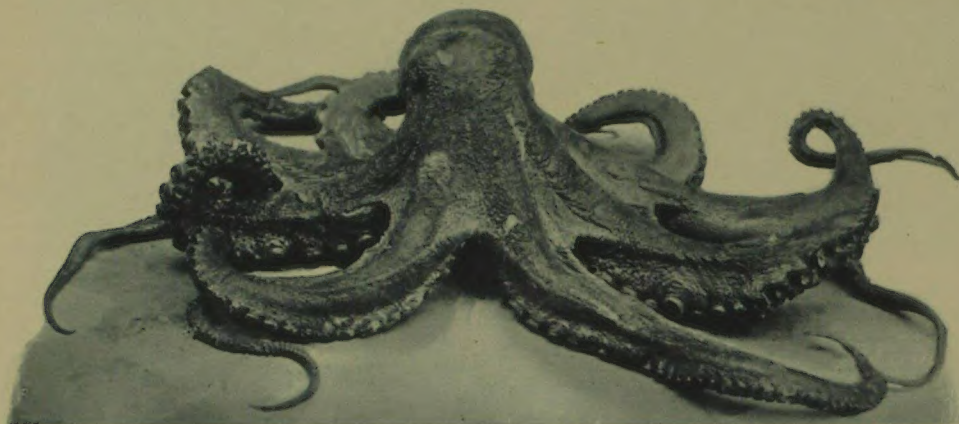
But these opportunities are rare. For the most part, we have to be content with chance opportunities, and what we see is commonly but a brief phase of a chain of activities, as with this case of the feeding of the octopus. Hundreds of these repulsive-looking creatures have been kept in aquarium tanks during the last twenty years or so; yet my correspondent was probably the only one who happened to be on the spot when

suddenly shoot out this pair—in the giant species, indeed, for a length of several yards. They are rod-shaped, and armed with suckers at their free ends; and these can be shot out to seize the intended victim long before the remaining tentacles can get a hold.

In all these animals the prey is seized in mid-water, and consists largely of fish. Here, then, there is no need for the scheming and finessing to effect a capture which the octopus has to observe; and the bodies of the victims being relatively soft, they can be passed into the mouth without more ado. Indeed, this, I think, *must* be so. For cuttle-fish and squids live in mid-water. If they fed as the octopus feeds, they would have to carry their victims to the sea-floor and anchor themselves head downwards while they ate.

One would have supposed that there were records as to their mode of demolishing their victims. There may be, but so far I have been unable to find them. When hunting, the method of locomotion must differ very materially from that adopted when trying to escape from their enemies, of which they have many, the whale tribe being the most formidable. When out to allay "that sinking feeling," they approach the intended victim stealthily, moving forward by rhythmical undulations of the fins, so clearly seen in the cuttle-fish (Fig. 2), running down on each side of the body. At the critical moment—if the hunter has judged the distance accurately—the long arms are shot out and the victim is seized.

On the other hand, when they wish to escape their enemies they adopt a very different course. For they have the power of ejecting water from the



1. THE COMMON OCTOPUS: AN ANIMAL WHICH HAS BEEN OBSERVED TO FORM A WATER-TIGHT DEATH-CHAMBER OVER ITS PREY BY PULLING DOWN THE BASES OF THE ARMS SO THAT THEY FIT CLOSE TO THEIR BASE OF SUPPORT.

The illustration shows the great sucker-bearing arms radiating from the common centre formed by the parrot-like beak. The bases of these arms are joined by a web. When the octopus has caught its prey (generally a crab), it settles down on a smooth rock, with its captive underneath it. The horny jaws are pressed down on the victim by the adhesive action of the suckers on the rock. The connecting web between the arms is thus drawn down on to the rock, so forming a water-tight death-chamber.

crab—is bitten by the great parrot-like jaws so as to pierce the shell, and at the same time a narcotic of some sort is ejected from the mouth so as to enslave the wounded body, its escape frustrated by bringing together the great arms which, being joined at the base, formed a closed chamber. I suggested, however, that this could not be the whole story, since it would be impossible to avoid dilution of the narcotising fluid by the sea-water.

One of my readers, Mr. M. J. Nicholson, wrote thereon from Switzerland to tell me that he had had the good fortune to witness this mode of feeding under exceptionally favourable circumstances. For when in the Brighton Aquarium he saw an octopus catch a crab and anchor itself by its suckers to the plate-glass front of the tank. Here the crab could be plainly seen held between the glass and its mouth, with the legs doubled up and facing outwards. That is to say, the shell, or carapace, of the victim was turned towards the jaws, and hence all that the body could yield in the way of nourishment was completely at its disposal.

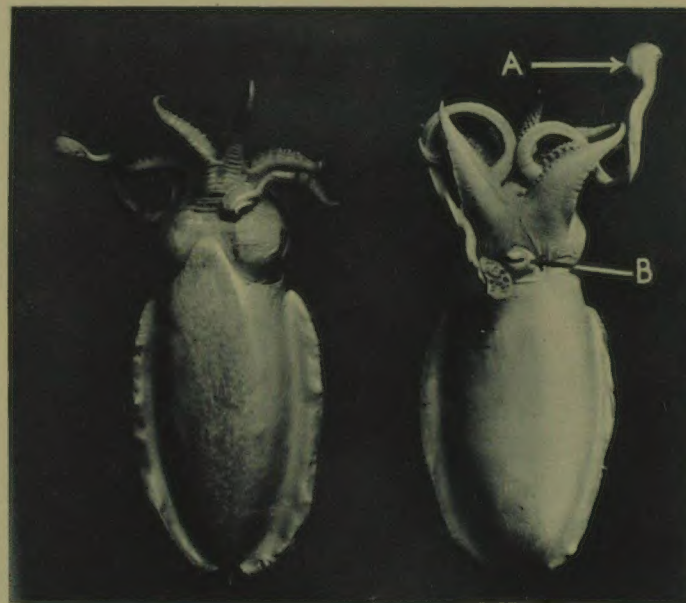
In this way a closed chamber was formed; for the bases of the tentacles fitted close to the glass. The function of the chamber was now apparent. It is to enable the substance of the body to be dissolved out by the action of digestive fluids and sucked up into the captor's body. The victim is not "eaten" in the ordinary sense of the term, but converted into a sort of soup and drawn out through the aperture made by the horny jaws. This, one must believe, is the usual procedure, the flat slab of rock on which the octopus is anchored in normal life playing the part of the glass of the tank which made these observations possible. Here, then, is a new and valuable light on an old theme needing amplification, though there are yet further points to be settled.

It is always difficult to wrest, as it were, the every-day routine life of living animals. And this is more especially true of that aspect of their lives which governs their "behaviour": for this is the expression of their emotions, and one cannot properly analyse one's own. Some, like birds, can be "spied upon"

the victim was pinned to the glass of the tank for demolition. Probably that particular octopus had never before seized upon the place as a suitable dining-table, and he will probably never again revert to it. But, save under such conditions, it would be impossible to gain any *positive* knowledge as to what was taking place under those widespread arms, even if we had seen the crab seized.

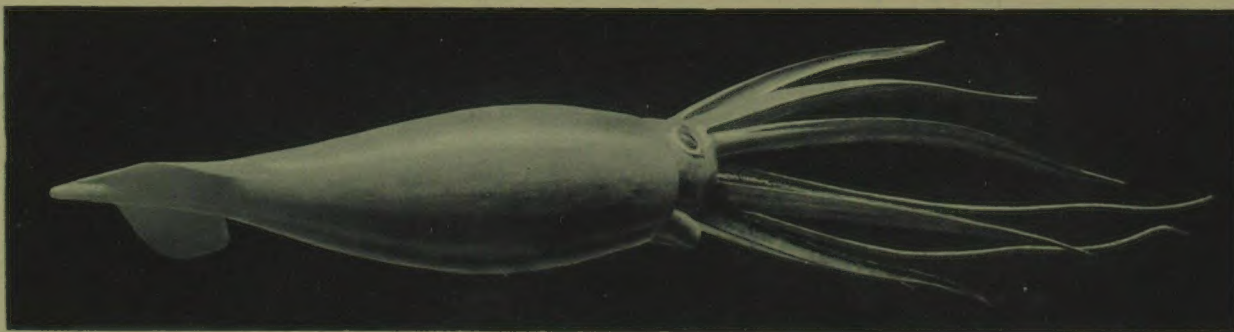
But we have yet to know the precise nature of the narcotic injected into the victim, as well as to be sure of its source. The octopus is but one member of a large family. There are, indeed, a very considerable number of different kinds or species of octopus, some of gigantic size, presenting singularly interesting contrasts in the matter of size and shape. But we may fairly safely assume that their manner of feeding is very much the same in all. Some day I should like to enlarge upon the surprising differences they present among themselves.

I want, however, to turn now to the cuttle-fish and squids. These are two well-marked types, and they are easily distinguished from the octopuses. In the first place, the body is elongated instead of globular, and has ten arms in place of eight in the octopus. Furthermore, two of these arms are of great length. When at rest all seem to be of the same length, but in pursuing their prey they can



2. A SPECIES CLOSELY RELATED TO THE OCTOPUS: THE BACK VIEW OF THE SEPIA OR CUTTLE-FISH (*SEPIA ELEGANS*; LEFT), AND THE FRONT VIEW—SHOWING THE LONG, TENTACULAR ARMS (A), WHICH CAN BE SHOT OUT AT LIGHTNING SPEED; AND THE SIPHON (B)

siphon (seen in Fig. 2), which serves to carry away vitiated water, with such violence as to drive the body backwards with incredible rapidity. And this movement is accompanied by a discharge of "ink" from a special receptacle, which serves as a smoke-screen and aids escape. Enough, I hope, has now been said to show that the octopus and his kind—regarded on the Continent as a table delicacy—is a much more interesting animal than most people would suppose.



3. A MONSTER WHICH MIGHT WELL HAVE BEEN GENERATED FROM THE FANCY OF A MANDEVILLE OR A PURCHAS: A CAST OF A GIANT SQUID (*ARCHITEUTHIS PRINCEPS*) IN THE NATURAL HISTORY MUSEUM, BELONGING TO A SPECIES THAT MAY ATTAIN MORE THAN FORTY FEET!

The squids differ from the cuttle-fish in having a laterally expanded tail-fin, instead of having this fin drawn up along each side of the body to form a narrow ribbon. A monster squid recently examined at a Newfoundland biological station measured 20 ft. from the tip of the tail to the tip of the longest tentacle. The largest of the giant squids, illustrated here, lives in the North Atlantic.



# FLOWERS BROUGHT 12,000 MILES IN ICE FOR A ONE-DAY SHOW IN LONDON.



BLOCKS AND CONES OF ICE, ABOUT 3½ FEET HIGH, CONTAINING WEST AUSTRALIAN WILD FLOWERS FOR EXHIBITION IN THE ROYAL HORTICULTURAL SOCIETY'S HALL: THE FIRST EXHIBITS OF THEIR KIND AT A FLOWER-SHOW.

Our readers will recall the illustrations in our issue of October 28 of South African spring flowers brought in cold storage from their country of origin and exhibited in London during the English autumn. Now, Western Australia has sent us flowers in ice—a remarkable feat of transport over twelve thousand miles. The exhibits consist of sixteen blocks of ice, each containing Western Australian wild flowers of particular beauty and peculiar to Western Australia. They were shown, at the request of Western Australian Railways, at the Royal Horticultural Society's

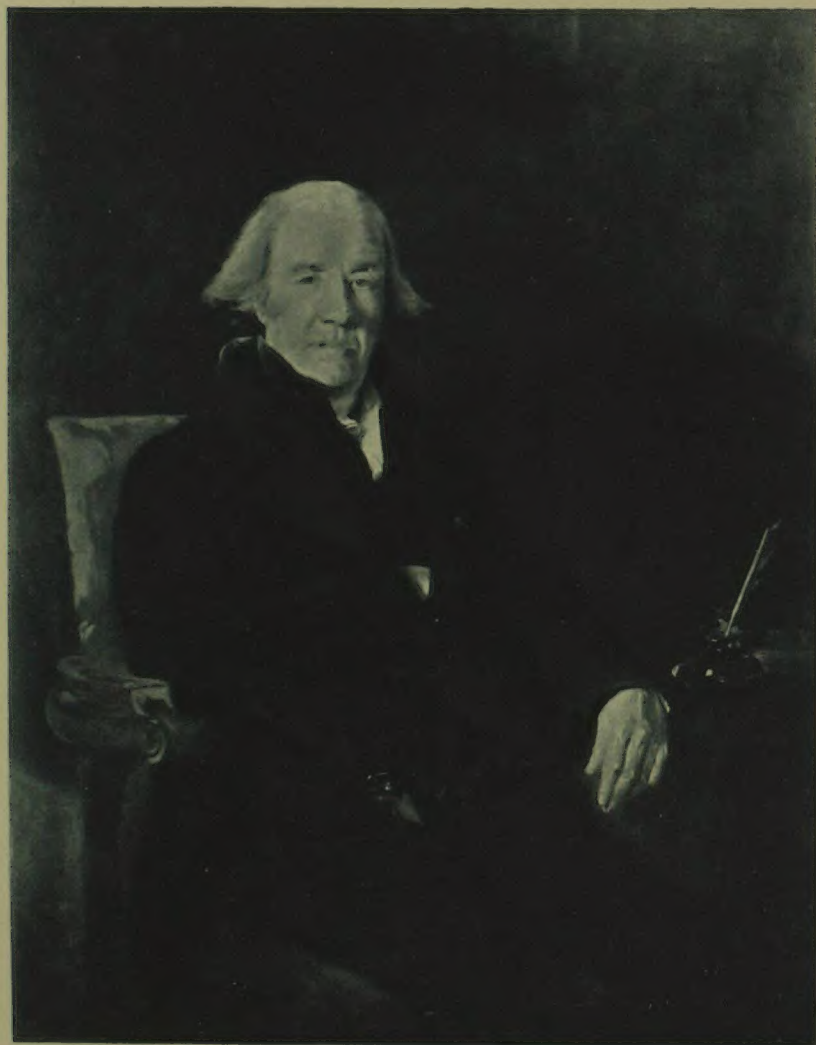
fortnightly show at Westminster on January 9. After being shown there, the flowers, still in their ice blocks, were put back into cold storage for possible exhibition elsewhere. It may be entertaining to mention the names of some of the flowers included, since they tend to be unfamiliar, exotic and expressive. For example, the species shown include Qualup Bell, Mondurup Bell, Albany bottlebrush, white featherflower, lilac pea, blue orchard, curry and rice, catspaw, red and green paw, green kangaroo paw, blackboy, and several kinds of banksia.



## THE "DISCOVERY" OF THE BRITISH ART EXHIBITION: PORTRAITS BY ANDREW GEDDES, A.R.A.



"THE ARTIST'S MOTHER": A PORTRAIT WHICH, IN THE OPINION OF MANY, RANKS AS THIS PAINTER'S MASTERPIECE.  
*Lent by the National Gallery of Scotland.*

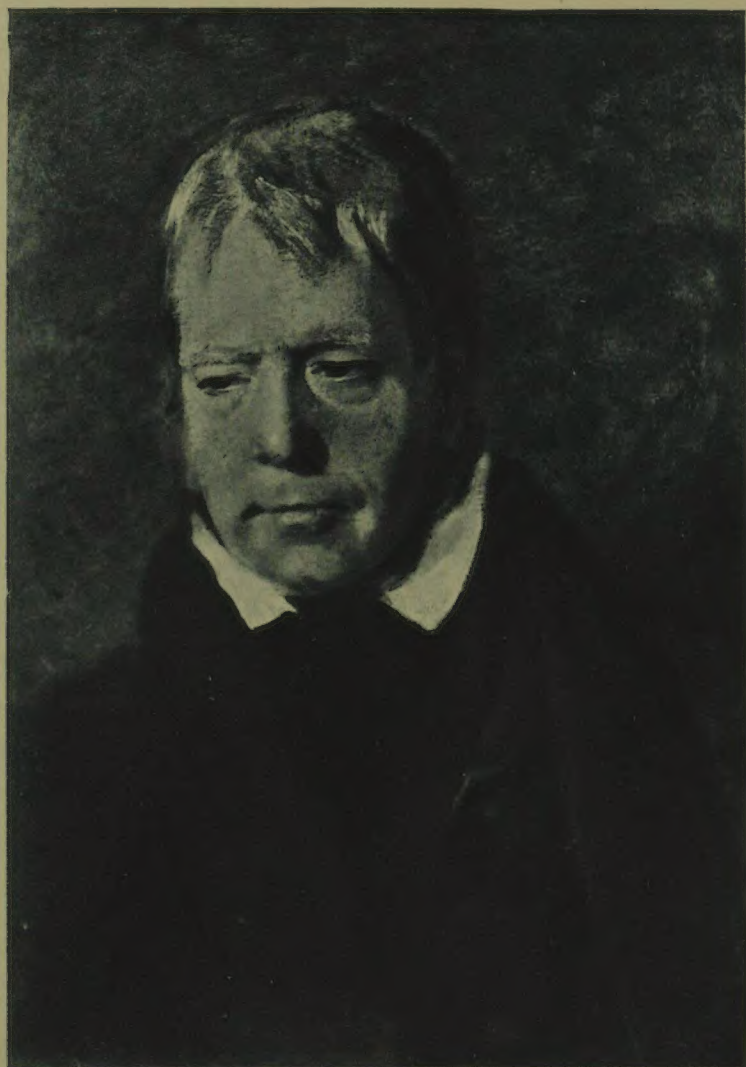


"WILLIAM ANDERSON": A NOTABLE PORTRAIT OF A BOOKSELLER AND PROVOST OF STIRLING.  
*Lent by Randall G. Davidson, Esq.*

The British Art Exhibition at Burlington House could hardly be expected to bring to light much unsuspected talent, concentrating as it does on the masters of established reputation. But there is one painter who has been hailed by several critics and recognised by many members of the public as a "discovery," in the sense that his work has hitherto been too little known in England, and where known underrated. He is the Scottish painter Andrew Geddes (1783-1844), who is represented by four portraits at the Exhibition, all of



"SIR DAVID WILKIE, R.A.": THE EMINENT SCOTTISH PAINTER, WHOSE WORK IS REPRESENTED AT THE EXHIBITION WITH THIRTEEN EXAMPLES.  
*Lent by Kenneth Sanderson, Esq.*



"SIR WALTER SCOTT": THE GREAT NOVELIST, WHOSE PORTRAITS BY LAWRENCE AND GORDON ARE ALSO IN THE EXHIBITION.  
*Lent by the Scottish National Portrait Gallery.*

them reproduced on this page. Born in Edinburgh, the son of a connoisseur and collector of prints, Geddes early showed an aptitude for drawing, and as a young man went to London to study as a painter. Later, he returned to Edinburgh for some years, visited the Continent, and by 1823 had finally established himself in London as a successful portrait-painter. As an etcher, in the opinion of many, Geddes ranked higher still. He was elected A.R.A. in 1832, and died in London twelve years later.



# The Great Exhibition of British Art: Outstanding Pictures at Burlington House.

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"LEAPING HORSE."—BY JOHN CONSTABLE (1776—1837).  
*Lent by the Royal Academy.*



"THE DUCHESS OF DEVONSHIRE AND DAUGHTER."—BY SIR JOSHUA REYNOLDS  
(1723—1792). *Lent by the Duke of Devonshire.*



"ASTLEY AND HOUNDS."—BY BEN MARSHALL (1767—1835).  
*Lent by Lord Bearsted.*

As our readers are aware, we have already illustrated extensively in photogravure, in our last two numbers, the Royal Academy's Winter Exhibition of British Art at Burlington House, which opened on January 6 and is to continue into early March.



"ETON FROM THE RIVER."—BY PATRICK NASMYTH (1787—1831).  
*Lent by F. Gaskell, Esq.*



"JOHN CHARLES, VISCOUNT ALTHORP."—BY SIR JOSHUA REYNOLDS.  
*Lent by Earl Spencer.*



"THE THIRD DUKE OF PORTLAND ON A WHITE HORSE."—BY GEORGE STUBBS  
(1724—1806). *Lent by the Duke of Portland.*

Here and on the page following we now reproduce in colour some of the most notable exhibits, from the work of painters who flourished in the eighteenth and early nineteenth centuries. They include famous portraits, landscapes, and sporting pictures.



# British Art at Burlington House: Scenes of Bygone England.



"THE TOWER OF LONDON."—BY SAMUEL SCOTT (1710(?)—1772).  
*Lent by Viscount Hambleden.*



"MOUSEHOLD HEATH, NEAR NORWICH."—BY JOHN ("OLD") CROME (1768—1821).  
*Lent by the Victoria and Albert Museum.*



"WINDMILLS IN MARSHES."—BY JOHN SELL COTMAN (1782—1842).  
*Lent by J. A. Christie, Esq.*

Like those reproduced in colour on the preceding page, the above pictures are all included in the Winter Exhibition of British Art organised by the Royal Academy and now on view at Burlington House. Being the work of painters born in the eighteenth century, they possess—apart from their artistic quality—a historical interest as representing scenes from an England that has long passed away. Thus, in Samuel Scott's "Tower of London," we see the red-roofed houses that clustered round it nearly two hundred years ago, with old-time sailing-craft on the river. The two pictures below—by "Old Crome" (as John Crome was called, to distinguish him from his eldest son, John Bernay Crome) and J. S. Cotman—show glimpses of bygone

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"BOY WITH BAT."—BY FRANCIS COTES (1726—1770).  
*Lent by Lord Brocket.*



"MASTER THOMAS FANE."—BY GEORGE ROMNEY (1734—1802).  
*Lent by Baroness Burton.*

English country life in East Anglia, at a time when windmills were in full working order, and not, as now, dwindling relics of antiquity. Both these famous landscape-painters were natives of Norwich, where Crome was born, in a small public-house, in 1768, and Cotman fourteen years later. Francis Cotes, who died in the prime of life, was a Londoner by birth, and one of the first members of the Royal Academy. His vigorous figure of the boy cricketer shows very clearly the early form of bat then used, while the improvised wicket indicates the use of bails. Romney's portrait of Master Thomas Fane is interesting, in the matter of costume, as showing a little boy dressed in clothes which would nowadays be regarded as distinctly feminine.



## ADMIRALS ALL: PORTRAITS FROM THE BRITISH ART EXHIBITION.



"ADMIRAL SIR HYDE PARKER, KNIGHT."—BY GEORGE ROMNEY (1734-1802).

Lent by Sir William S. Hyde Parker, Bt.



"ADMIRAL FRANCIS HOLBURNE AND HIS SON."—BY SIR JOSHUA REYNOLDS (1723-1792).

Lent by the Lords Commissioners of the Admiralty, Greenwich.



"THE THIRD EARL OF BRISTOL."—BY THOMAS GAINSBOROUGH (1727-1788).

Lent by the Marquess of Bristol.



"ADMIRAL THOMAS SMITH."—BY RICHARD WILSON (1714-1782).

Lent by the Lords Commissioners of the Admiralty, Greenwich.

THESE portraits of admirals are included in the current British Art Exhibition at Burlington House, and derive a special interest, apart from their artistic merit, from the identity of vocation and high distinction of the sitters. Admiral Sir Hyde Parker (1739-1807), whose father was an admiral of the same name, was knighted in 1779 for distinguished services on the North American station. He took a successful part in many subsequent actions, and in 1801 was Commander-in-Chief of a fleet opposing the Northern Confederation. It was here that he overruled Nelson, then his second in command, by refusing to move up the Baltic, after a successful attack off Copenhagen, to strike a decisive blow against Russia. Nelson soon after succeeded to the command. The ship in the background is H.M.S. "Phoenix." Admiral Francis Holburne (1704-1771) is seen wearing the undress uniform of a flag officer of 1748. In that year he was sent as Commander-in-Chief to the Leeward Islands, where he accomplished fine work, more of a diplomatic than of a naval nature. In 1757 he sat as a member of the court-martial on Admiral Byng; and from that year till 1765, a most unusually long term, he held the command in chief at Portsmouth. Augustus John Hervey, third Earl of Bristol (1724-1779), was a dashing, if not reckless, sea officer, who distinguished himself in the Mediterranean, at Brest, and in the West Indies, particularly in minor engagements which demanded

[Continued below on left.]



"ADMIRAL SIR JEREMY SMITH."—BY SIR PETER LE LY (1618-1680).

Lent by the Lords Commissioners of the Admiralty, Greenwich.

a high degree of personal gallantry. He ended as an admiral; but his active life at sea ceased in 1762, and Hervey devoted himself to politics. Thomas Smith, who died as an admiral in 1762, was famed as the hero of an obscure incident at Plymouth in 1728. Smith, then a junior lieutenant, had a misunderstanding with the captain of a visiting French corvette, arising from some question of proper salute. The circumstances of the incident were grossly exaggerated at the time, and led to Smith's being popularly nicknamed "Tom of Ten Thousand." Court-martialled and dismissed the service in deference to the French Ambassador, he was, it is said, reinstated, with promotion, the next

[Continued opposite.]



"VICE-ADMIRAL SIR SAMUEL HOOD, BT." (DETAIL).—BY JOHN HOPPNER (1758-1810).

Lent by the Hon. Lady Hood.



"LORD NELSON."—BY LEMUEL FRANCIS ABBOTT (1760-1803).

Lent by Greenwich Hospital Department, Greenwich.

[Continued.] day. Years later, as senior flag-officer at Portsmouth, Smith presided at the trial of Admiral John Byng. Admiral Sir Jeremy Smith (d. 1675) fought in all the battles of the Second Dutch War. He became engaged in a bitter quarrel with Sir Robert Holmes, and was accused of cowardice in battle, of which he was fully acquitted by court-martial. Vice-Admiral Hood (1762-1814), a most distinguished and erudite officer, lost his arm in a skirmish with the French in 1805. He took part in brilliant actions in the "Juno" (West Indies, 1791); as captain of the "Zealous" (the Nile, 1798); of the "Venerable" (1801); and as Rear-Admiral in the "Implacable" (the Baltic, 1808).



# BOOKS OF THE DAY.

ALTHOUGH modern art, proud of its own creative capacity, scorns the menial task of holding a mirror up to Nature, time was when the artist—painter or sculptor—was not ashamed to hold a mirror up to history as he saw it before him in the making. In the days before photography, it fell to art to portray both people and places, and we may be thankful that modernist fal-lals and distortions were not then in vogue. How much we might have missed, for example, if the lineaments of Henry VIII. and his "Bluebeard's cupboard" of Queens had been preserved for us only in the Cubist manner! The old painters, in fact, were not afraid of representation, and so we have a more or less faithful picture of the past. Save for the evidence of the camera and our few remaining realists in art, a weird picture of our own times might be handed down to posterity.

From this point of view, the exhibition at Burlington House, besides its main interest in unfolding the evolution of British art on the creative and technical side, has a subsidiary value as a historical record in such matters as portraiture, costume, architecture, and social customs. This consideration forms a focal point around which to group certain books dealing with various aspects of English life, past and present. First of all, however, I must mention two or three small but noteworthy additions to the art literature of the exhibition itself, which have come to hand since the several volumes noted in previous numbers. Those who read the extended review (given in our issue of December 30) of Mr. R. H. Wilenski's "English Painting" will welcome also a slim booklet containing the gist of his work, entitled "AN OUTLINE OF ENGLISH PAINTING." From the Middle Ages to the Pre-Raphaelites (Faber and Faber; 2s.). This forms No. 41 in the series of "Criterion Miscellanies." I am glad to see that, in his reasons for stressing the greatness of Hogarth and Blake, Mr. Wilenski seems to imply that the best art has a purpose beyond itself—spiritual, moral, social, or even, perhaps, didactic.

Many a visitor to the exhibition, I doubt not, will carry in pocket or bag a compact and attractive little book called "A SHORT ACCOUNT OF BRITISH PAINTING." By Charles Johnson, Official Lecturer at the National Gallery. Author of "English Painting from the Seventh Century to the Present Day." Illustrated (Bell; 3s. 6d.). The author's lecturing experience has enabled him to gauge exactly the requirements of his readers. His primary aim has been to serve the needs of visitors to the exhibition, and he mentions over two hundred of the pictures therein included, besides many others. This little book is not merely an abridgment of his larger work above mentioned (which appeared in 1932 and is a valuable source of information), but is an independent study with occasional modifications of opinion and differences of emphasis. A booklet that should be useful for quick reference to dates, and relative ages of painters in particular years, is "A CHART OF BRITISH ARTISTS" — 1560 - 1860. With Short Lives of the Principal Artists. By H. S. Ede (Faber; 1s.). Some suspicion of its accuracy, however, arises from the fact that Sir Godfrey Kneller's Christian name is given as "Geoffrey."

Instances of our dependence on immigrant foreign artists in the Stuart period, pointed out by Mr. Wilenski, occur in the portraits chosen to illustrate "CHARLES THE FIRST," King of England. By Hilaire Belloc (Cassell; 16s.). The frontispiece portrait of Charles is described as being "From Lely's portrait after Van Dyck in the Dresden Gallery." Among other portraits given are those of Henrietta Maria, from a painting by Van Dyck at Windsor, and Oliver Cromwell, from a bust attributed to Bernini, now in the House of Commons. Lely and Van Dyck were both Dutchmen. Charles I. was, I believe, a great patron of art and collector of pictures, but Mr. Belloc is not much concerned with his æsthetic side, and the illustrations

are merely an incidental feature of his book. Its real value and importance rest on its literary qualities.

One cannot read far in Mr. Belloc's work without coming under the spell of his masterly and beguiling pen. His style has charm, vigour, movement, variety; and he can be grave and impressive without becoming pompous or ponderous. He can also infuse a human interest into scenes and characters, and thus make of history a living thing. Apart from the skill and vivacity of the narrative, the book has a special value, since it approaches the subject from a new angle, with a definite purpose that gives it coherence and dramatic unity. That purpose is to state and discuss the causes which led to the failure of kingship



THE BRITISH ART EXHIBITION AT BURLINGTON HOUSE: "ALABASTER RELIEF—VIRGIN AND CHILD" (FIFTEENTH CENTURY).

Lent by the Dean and Chapter, Worcester Cathedral. [Copyrights Reserved.]

in the person of Charles Stuart. "With him," writes Mr. Belloc, "died the English monarchy—he was the last ruling King of England; the last who governed as Kings had governed for untold years. . . . Why did so mighty a change come upon him and upon his office, and in his time? . . . Two elements combine in all such problems: Circumstance; and the Character of the Man." Thus Mr. Belloc poses his thesis, and in that order he works it out, first setting forth the circumstance, and then the reaction of the character thereto. Why, it may be asked, has Mr. Belloc chosen this subject for study just now? Has it any bearing on the present condition of the world? He thinks it has. "To-day," he asserts, "all Christendom is hungry for monarchy."

Not being myself a historical expert, I read such a book as this for its intrinsic interest, which, I find, is very strong. As to its impartiality, judging from the spirit of fairness conveyed by the author's manner of expression, it seems to me that he has held the scales of justice evenly. There is, for example, no sign of partisanship in the following passage, which, to some extent, appears to summarise Mr. Belloc's conclusions regarding the basic causes of the attack on kingship in the person of Charles I. "We must remember throughout," he writes, "that the danger to history in all this affair is the exaggeration of the religious quarrel. Not to give it its full weight would be to write bad history indeed, for it played a very large part; but it was not the main driving force behind the whole movement. The main driving force behind the whole movement was the desire, already in part deliberate but still largely instinctive, of the gentry to supplant the King. What we are watching is the embryonic growth of aristocracy; which of all forms of government is the most anti-monarchical. . . . England is still the one aristocratic state in a Europe everywhere else egalitarian."

A passing allusion to Mr. Belloc in the next book on my list indicates that his historical judgments do not always pass unchallenged. I have no bias or expertise either

way, and I merely mention the matter as a "cautionary tale," to remind readers that the historian's path bristles with controversial thorns. The allusion occurs in "CAMBRIDGE UNIVERSITY STUDIES." 1933. Edited by Harold Wright, M.A., Pembroke College (Ivor Nicholson; 10s. 6d.). In a chapter on English Literature, Mr. F. L. Lucas, University Lecturer in that subject, after enumerating recent critical or editorial books emanating from Cambridge, adds that "the mediæval work of Dr. Coulton and his truceless battles with Mr. Hilaire Belloc belong, not to this chapter, but—in a double sense—to history." Curiously enough, both in this essay and in Mr. Belloc's book, there are very similar incidental descriptions of the barbarous method of execution used as a punishment for treason.

This volume does not pretend to be a comprehensive survey of intellectual activities at Cambridge, but comprises ten essays, each from an expert hand, on representative branches of the work being done there. I have been specially interested in the article on Classics, the subject with which I wrestled when I wore the gown, and I am glad to see that it is "going strong." In the bibliography of Cambridge classical books in recent years, I notice several familiar names, such as W. E. Heitland, T. R. Glover, and E. E. Sikes. Since the war there has been a steady increase of Classical men at Cambridge. "In the confusion of a disillusioned and mechanised world," we read, "there is an increasing recognition of the stabilising wisdom of the past." The other branches of study here described are History, Philosophy, Mathematics, Chemistry, Biology, Physiological Research, and Experimental Physics.

These things sound rather formidable, but that they are not all so in the reading may be gathered from the editor's remarks about "Mr. Blackett's delightful essay on Physics," or the fact that "Dr. Snow's essay on Chemistry proves to be very closely related to detective fiction and cross-word puzzles"; while in the article on Philosophy I notice allusions to Mr. Pickwick. "There is one potential reader of this book," its editor suggests, "to whom it should prove a veritable Godsend. He is the fortunate young man who is about to go to the university, but has not yet decided on a course of study." These essays have no touch of "cloistered ease"—on the contrary, as Mr. Wright says, "they leave the impression that Cambridge is not a

repository of dead learning, but a living centre of intense mental activity, from which the world of thought must be continually enriched."

Four other interesting books on English life must be briefly noted. I remember extolling sundry previous works by the authors of "A HISTORY OF EVERYDAY THINGS IN ENGLAND." Vol. 3. The Rise of Industrialism, 1733 to 1851. By Marjorie and C. H. B. Quennell. With 177 illustrations, including four in colour (Batsford; 8s. 6d.). Here is Quennellism at its best. That genial Franco-Dutch satirist, the author of "The English: Are They Human?" has dropped into autobiography in "HE CAME TO ENGLAND." A Self-Portrait. By G. J. Renier. With Frontispiece Portrait of the Author (Peter Davies; 10s. 6d.). English readers, I think, will be glad that he came and decided to settle among us.



THE BRITISH ART EXHIBITION: "BUST OF CHARLES II."—BY JOHN BUSHNELL (c. 1606-1701).

Lent by Mrs. Bruce Ingram.

Lastly arrive two notable anthologies—one of serious, the other of satirical, intent. The former is "A NATIONAL GALLERY." Being a Collection of English Characters compiled by C. C. and D. G. Decorated by John Austen (Martin Secker; 6s.). The object here has been "to provide a survey of the national character as portrayed by English writers since the time of Chaucer. Famous authors are represented largely by their subordinate characters.

What was done for the United States by Mr. Mencken in his "Americana," a compilation of newspaper-cuttings collected by readers of the *American Mercury*, has now been done for our native land by the *Week-End Review*, with the joyous results embodied in "THIS ENGLAND." The Englishman in Print. Edited by Gerald Barry (Bles; 6s.). In these extracts from the English Press, the people of England stand self-revealed. The total effect is, as it were, a national *tour de force* in unconscious humour. Although most of them are deliciously funny, the primary object in selecting them, Mr. Barry points out, was not to raise a laugh, but simply to show the Englishman—and Englishwoman—as they really are. At least we see them as they are written about, and much of the fun springs from the banalities of journalism.

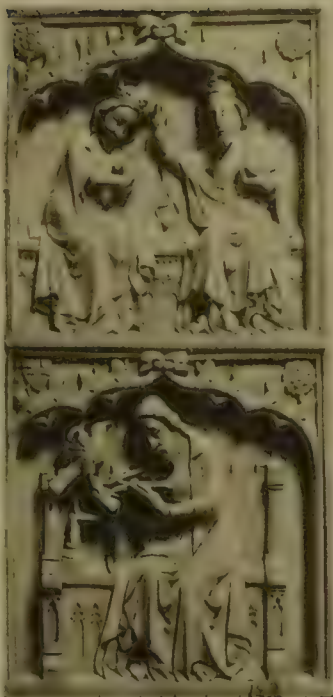
C. E. B.



THE  
BRITISH ART EXHIBITION:  
SCULPTURE AND OBJECTS  
OF ART AT  
BURLINGTON HOUSE—  
SPECIMENS OF DELICATE  
CRAFTSMANSHIP.

THE great Winter Exhibition of British Art at Burlington House opened last Saturday, January 6, and is to continue until early March. In our last issues we have given two series of monochrome reproductions of representative pictures to be seen at the Exhibition; in this issue further pictures are shown, some in colours, and, on this page, examples of other British arts. We append here details amplifying those given beneath the illustrations. The Ivory Coronation of the Virgin is the right leaf of a diptych, of which the left leaf is in the British Museum. William Vile and John Cobb, who probably made the mahogany bookcase, were partners between 1750 and 1765. They

[Continued below.]



IVORY: CORONATION OF THE VIRGIN AND ST. JOHN THE EVANGELIST (FOURTEENTH CENTURY).

Lent by Le Musée du Louvre, Paris.



MAHOGANY BREAK-FRONTED BOOKCASE.—BY WILLIAM VILE AND JOHN COBB? (MIDDLE EIGHTEENTH CENTURY).

Lent by W. N. Mitchell, Esq.



ONE OF THREE ANGELS IN WOOD (FIFTEENTH CENTURY).

Lent by the Rector, St. Mary's Church, Ewelme, Oxford.



(LEFT) THE BOWES CUP, SILVER-GILT AND ROCK-CRYSTAL (1554).

Lent by the Worshipful Company of Goldsmiths.

(RIGHT) SALT, SILVER-GILT (C. 1490).

Lent by New College, Oxford.



(LEFT) STEEPLE CUP, SILVER-GILT (1602-3).

Lent by Viscount Lee of Fareham.

(RIGHT) THE READE SALT, SILVER-GILT.—BY PETER PETERSON (ACTIVE NORWICH 1553-1603).

Lent by the Mayor and Corporation of Norwich.



SILVER CHANDELIER.—BY WILLIAM GOULD (MIDDLE EIGHTEENTH CENTURY).

Lent by the Worshipful Company of Fishmongers.



OAK CHAIR OF THE PERIOD OF HENRY VIII.

Lent by Sir Edward A. Barry, Bt.

[Continued.]

worked in St. Martin's Lane, within a few doors of Chippendale. The Bowes Cup, known also as Queen Elizabeth's Coronation Cup, bears the arms of Sir Martin Bowes. It is 19½ in. high. The Reade Salt, the gift of Sir Peter Reade to Norwich in 1568, was made by Peter Peterson, Master of the Goldsmiths' Company in



DRINKING HORN—OX-HORN WITH MOUNTS OF SILVER-GILT (MIDDLE FOURTEENTH CENTURY).

Lent by Viscount Lee of Fareham.



BLACK LACQUER CABINET ON STAND (SECOND HALF OF SEVENTEENTH CENTURY).

Lent by Charles L. Chute, Esq.

Norwich in 1565. The Gould chandelier bears the arms of the Fishmongers' Company, those of Sir Thomas Knesworth, and an inscription in memory of the latter. The fourteenth-century drinking horn, 10½ in. high, is one of the few English mediæval drinking horns that have survived.



# "MAGIC-CARPET" EXPLORATION: FLYING "AMPHIBIANS" IN AFRICAN WILDS.

**M**R. MARTIN JOHNSON and his wife are famous as most energetic travellers. Recently they adopted a method of exploration that would have delighted Jules Verne; for, in their aeroplanes, they seem to have been able to alight at will in any part of that section of Africa to which they have been devoting their attention of late. The machines they use, being amphibians—Sikorskys, with super-charged Pratt-Whitney Wasp motors—are particularly suited for work in East Africa, where, of course, there are numerous extensive stretches of water to be found at convenient distances apart. Not that the Martin Johnsons were averse from dropping down to spend the night in the open country; and the



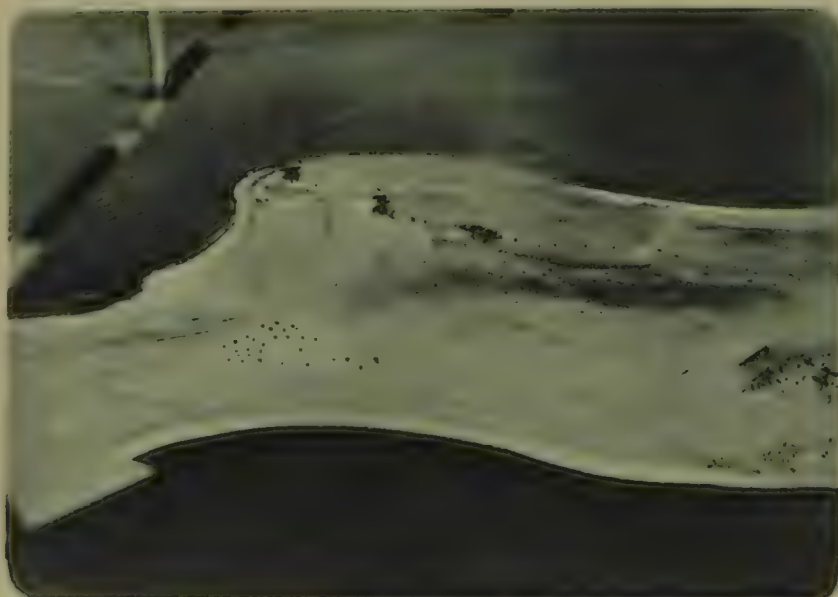
THE CURIOUS REACTION OF WILDEBEESTE TO THE AEROPLANE FLYING OVER THE SERENGETTI PLAINS, TANGANYIKA: A HERD WHICH, THOUGH APPARENTLY STAMPEDING, WOULD SUDDENLY STOP SHORT AND PAW THE EARTH.



A GREAT ELEPHANT TREK: THE BIGGEST OF THE SEVEN DISTINCT HERDS (CONTAINING 138 ANIMALS; INCLUDING MANY BULLS) OBSERVED BY THE MARTIN JOHNSONS SEEKING FOR WATER NEAR THE LORIAN SWAMP AFTER THE RAINS HAD FAILED.



A STAMPEDING HERD OF GIRAFFES THAT WOULD HAVE SHOWN A TERRESTRIAL EXPLORER NOTHING BUT THEIR DUST: DENIZENS OF THE DARK CONTINENT WHICH COULD NOT ESCAPE THE CAMERA IN THE FLYING "AMPHIBIAN."



THE AERIAL EXPLORERS DISCOVER WHAT EXPLORERS ALWAYS SHOULD DISCOVER—A LOST TRIBE: THE HUTS OF A DWINDLING PEOPLE DWELLING ON AN ISLAND IN LAKE RUDOLPH; LIVING ENTIRELY ON FISH; AND IMAGINING THEMSELVES TO BE THE SOLE INHABITANTS OF THE EARTH.



ANOTHER QUEER ISLAND ON LAKE RUDOLPH: CENTRAL ISLAND, ON WHICH WERE THREE LAKES, ONE OF THEM FILLED WITH FISH SO HUNGRY THAT THEY TOOK BAITLESS HOOKS, AND SWIMMING IN WATER THAT WAS TOO FULL OF ALKALI TO BE DRINKABLE.



WHAT AN EAST AFRICAN NATIVE VILLAGE LOOKS LIKE FROM THE AIR: A GROUND-PLAN TYPICAL OF SETTLEMENTS ON THE KENYA PLAINS SOUTH OF ETHIOPIA; WITH A THORN BUSH RING TO KEEP PROWLING BEASTS AWAY FROM THE DWELLINGS.

photographs show that a "pride" of lions near the aerial caravanserai was only considered an additional attraction. With regard to their work on Lake Rudolph, our readers will recall the extremely interesting photographs and descriptions of the same lake that we were able to give in our last number. These were the result of the expedition of Mr. and Mrs. Worthington. It is interesting to note that the description of the island called Central Island by the Martin Johnsons seems to tally closely with that named Crocodile Island by the Worthingtons. Central Island is described as lying in the centre of Lake Rudolph, and containing three small lakes, filled with fish so hungry that they took baitless hooks. It was so hot there that it was necessary to wear sacking to protect the feet.



# "MAGIC - CARPET" EXPLORATION : LIONS AS VISITORS; NATIVES; AND THE "AMPHIBIANS" IN AFRICAN WILDS.



A PELICAN INSPECTING TWO STRANGE NEW "BIRDS": THE MARTIN JOHNSONS' AMPHIBIANS—THE ZEBRA-STRIPED "OSA'S ARK"; AND THE GIRAFFE-SPOTTED "SPIRIT OF AFRICA"—WITH WHICH THEY EXPLORED THE EAST AFRICAN WILDS.



IN our last issue we reproduced on a double - page one of the most striking aerial photographs brought back by Mr. and Mrs. Martin Johnson from East Africa. It showed a bird's-eye view of the countless millions of flamingoes covering the shores of Lake Nakuru, in East Africa, until the banks had the look of scaly reptiles stretching out into the lake. On this page we reproduce some of the photographs taken by Mr. and Mrs. Martin Johnson on the ground. The Turkanas, it may be noted, are a most primitive, though friendly, tribe. They were encountered by Mr. and Mrs. Worthington in the course of their journey on Lake Rudolph, which was the

(Continued on right.)



(ABOVE) BLACK SUSANNAHS BATHING IN THE TANA RIVER TAKEN BY SURPRISE BY THE INDISCREET CAMERA: HANDSOME SOMALI GIRLS VERY CONSCIOUS OF THEIR CHARMS.

subject of some illustrations in our last number. One of these showed a coiffure comparable to that seen illustrated here; and, in general, the Turkanas seem to favour a "mud-coiffure." The Somalis, on the other hand, are a fine race; and not

(Continued below.)

(LEFT) A PRIDE OF LIONS AND AN "AMPHIBIAN": ELEVEN VERY UNEXPECTED MORNING VISITORS WHO WERE WAITING QUIETLY OUTSIDE THE AEROPLANE WHEN MRS. MARTIN JOHNSON AWOKE, AFTER HAVING SPENT THE NIGHT IN ONE OF THE MACHINES.



AN OLD-FASHIONED GENTLEMAN AMONG THE TURKANA; WITH HIS WALKING STICK: AN OLD EXQUISITE WHO HAD THE HAIR OF HIS ANCESTORS NEATLY BOUND INTO HIS OWN WITH CLAY.



SHOWING THAT "MAGIC-CARPETS" ARE NOT IMMUNE FROM ACCIDENT: THE "SPIRIT OF AFRICA" AFTER IT HAD RUN INTO A THORN-BUSH; AN ENCOUNTER FROM WHICH IT EMERGED WITHOUT SERIOUS DAMAGE, BUT WITH CONSIDERABLE WASTE OF TIME.

unprepossessing, as our photograph of the two girls shows. "They are late arrivals in Africa," states "The South and East African Year Book" for 1934. "They claim descent from an Arab Sheikh who came over from Arabia about 1700, and are now split up into eight main tribes with many minor off-shoots. Numbers of them have penetrated as traders into Kenya Colony, where their intelligence, astuteness and combativeness make them, at times, difficult to deal with."

PHOTOGRAPHS BY MARTIN JOHNSON.



## A PERGAMON PROTOTYPE OF THE MODERN SPA:

THE TEMPLE OF ASKLEPIOS (ÆSCULAPIUS) AT PERGAMON, WHERE PILGRIMS WERE TREATED BY SUN-BATHING AND PHYSICAL EXERCISE: A GREAT EXCAVATION ENTERPRISE COMPLETED.

By SVEN LARSEN, Professor at Robert College, Istanbul, Turkey. Photographs by Dr. Dilg.

(See Illustrations opposite, and also those on pages 56-57.)

THE ancient Greek world had three famous health-resorts: Epidaurus, Cos, and Pergamon, where Asklepios, the god of healing, was worshipped. Priests and physicians working together attended to the patients, and performed cures principally by means of fresh air, sun, water, and physical exercise. Some years ago a generous gift of money was made by an American for excavating the Asklepieion at Pergamon. Dr. Wiegand, of Berlin, began the task in 1928, and is now completing it. (See his book, "Zweiter Bericht über die Ausgrabungen in Pergamon, 1928-32. Das Asklepieion," by Theodor Wiegand. Berlin: Verlag der Akademie der Wissenschaften.)

The Pergamon sanctuary (Fig. 2) was founded in the fourth century B.C., then devastated by Prusias, the King of Bithynia, rebuilt again, and later on enlarged by the Romans. Ælius Aristides, a Pergamene writer of the second century A.D., has given us a minute description of his experiences in Pergamon.

Aristides was in bad health. After having tried different health resorts in Asia Minor, he came to Pergamon. It was cold; he shut himself up in his lodgings. The doctors visited him, and told him to bathe in the river nearby. He obeyed reluctantly, then followed them to the sanctuary of Asklepios, which lay outside the town. From the *propylæum* (entrance) he looked into a large enclosure packed with people. The priests wore long white robes. Aristides entered, and walked up to the sacred fountain, shaded by a large plane-tree. The water of the spring ran into an overflowing basin, around which the patients crowded—"like a swarm of bees!"—Aristides drank of the "soft water," submitted to the regulations of priests and doctors, and finally was healed. We learn, for example, that he had to rub himself with clay, then was made to run three times round a temple in his shirt, and afterwards had to sleep in the dark corridor of the temple. ("The cold pierced me; it struck my ribs like a projectile!") The writer tells us about marvellous cures for eyes, ears, and the throat, which he saw. He even mentions a "fat man from Smyrna" who was healed.

According to this report, few or no medicines were used in Pergamon. Drinking-cures were prescribed instead, and, besides gymnastics of different kinds (running, riding, hunting), music and theatrical performances kept the patients from feeling gloomy, and even hypnotism was

by 126 metres) opens out before the visitor. On three sides it was surrounded by colonnades (Fig. 3). (Many of the marble columns with Ionic or Corinthian capitals have been laid bare.) Here the patients could promenade, protected from the severe heat of summer. The entrance was from the east. The remains of a pillared forecourt connected with a *propylæum* lead down to the sanctuary. In the pediment of the latter, which had

fallen down, Dr. Wiegand discovered an inscription made by the Pergamene historian, Claudius Charax. A second one by the same philosopher, found on a marble pedestal and dedicated to the Emperor Antoninus Pius, made it possible to date the Asklepieion to the second century A.D.

Next to the *propylæum*, towards the north, foundations of a paved hall with niches have been uncovered, containing a statue of the Emperor Hadrian, represented as an athlete. The floor shows signs of marble mosaic (*opus sectile*). Of the greatest interest are the remains of two round temples south of the *propylæum*, on the east side of the precincts. The first one rests on a square base. Broad

ceiling. The walls show traces of marble stucco. The excavators had long been searching for the sacred fountain mentioned by Aristides. In a channel under the pavement of this tunnel they discovered a tiny watercourse, and at its further end there was a spring bubbling out of the earth. The tunnel leads straight to the centre of the enclosure, and, judging from the marshy condition of the ground, Dr. Wiegand had reason to believe that this spring might be the outlet of the sacred fountain (Fig. 7). Soon afterwards it was found and laid bare. At the same time a number of pedestals with valuable inscriptions came to light.

The theatre (Fig. 1), to which Aristides refers in his account, stands in the north-west corner of the sanctuary, and is one of the most beautiful specimens of its kind ever excavated. It could seat 5000 persons, and is in an almost perfect state of preservation. Even parts of the stage-house stand intact. The latter was built of coloured marble, and was decorated with statues. The benches and seats for the audience are cut out of white marble, and their feet, delicately carved, represent lions' claws.

The Asklepieion had an excellent system of canalisation. In order to avoid its being flooded by heavy rains, round the back walls of the theatre were carved out of the rock spacious cavities, in which the water rushing down from the hills collected. Thence it was carried away by an elaborate system of clay pipes (Fig. 4). With temples and theatre, fountain and colonnades before us, we can easily picture to ourselves the experiences of a pilgrim to the Asklepieion in ancient times.

After having entered the sacred precincts at the *propylæum*, he first visited the temple of the healing god, and sacrificed a sheep or a goat. Then he went to the fountain, drank water, and was handed over to a priest, who led him through the tunnel (Fig. 5) into the dark, circular corridor of the health-temple, and ordered him to lie down on the hide of the sacrificed animal for a long sleep. The next day the same priest came again, and took the patient to the upper hall of the temple, where physicians were waiting. Here the health-seeker had to tell what he had dreamt during the night. The priest listened, gave an interpretation of the dream, and spoke to a doctor, who then attended to the patient, giving his instructions. Priest and doctor had to see that they were faithfully carried out. Patients with incurable diseases and

women in the state of pregnancy were not admitted to the Asklepieion.

In Byzantine times the temple was probably destroyed by earthquake, and later a Christian church was erected on the foundations of the original building. Here a marble slab was found which must have belonged to one of the pulpits of the church. The tunnel was used as a cistern, which got its water from the sacred fountain.

Then for centuries the spring was forgotten, till the archaeologists brought it to light again. Its water is pure, and is said to be radio-active. When the people of Bergama heard that a source had been found, they streamed out to



FIG. 1. WHERE PATIENTS "TAKING THE CURE" WERE KEPT AMUSED BY SEEING PLAYS: THE ANCIENT THEATRE AT PERGAMON—ONE OF THE FINEST EVER EXCAVATED—SHOWING THE MARBLE STAGE-HOUSE (RIGHT), ORCHESTRA, AND AUDITORIUM SEATING 5000.

stairs led up to a circular hall, where a statue of Asklepios was placed in one of the seven niches. Here offerings were made to the god and to his daughters, Hygieia and Panakeia. The floor was partly paved with slabs of yellow marble. This hall was covered by a dome 40 metres in diameter, constructed of tiles and decorated with mosaic.

The second round temple is in a comparatively good state of preservation, and must be regarded as the sanitarium proper of the Asklepieion. Two storeys can still be distinguished. The lower contains three concentric circles of walls and pillars grouped round a massive base. The two inner circles are vaulted, and form a dark passage.



FIG. 2. ONE OF THE THREE FAMOUS HEALTH RESORTS OF THE ANCIENT GREEK WORLD, WHERE THE TREATMENT CONSISTED MAINLY OF FRESH AIR, SUN, WATER, AND PHYSICAL EXERCISE, COMBINED WITH RECREATIONS: THE TEMPLE OF ASKLEPIOS, GOD OF HEALING, AT PERGAMON—A GENERAL VIEW FROM THE NORTH-EAST.

tried in some cases. "There is nothing new under the sun!" one of the excavators remarked, while showing us round the sacred precincts. Votive columns and statues with inscriptions found here prove that the Asklepieion was even favoured by certain Roman Emperors of the first centuries A.D.

Now, what do we actually see of it? Outside Pergamon (known to-day as Bergama), between hills covered with olive-trees, a large rectangular enclosure (measuring 130

The wall of the outer circle is low. Probably it was here that Aristides had "to run round a temple." Stairs lead to the upper storey, which contains a large hall, originally covered by a dome.

In the dark basement of this temple a door was found which leads into a tunnel (Fig. 5). At the time of its discovery it was choked with earth. After having been cleared, this subterranean passage, which is 80 metres long, proved to be of solid construction with a vaulted

see it and to taste of its health-giving water. Everyone was ready to believe that it had healing power. A little boy fell through an opening in the ground, and landed on the stone pavement of the tunnel, without hurting himself in the least. When this happened, there was great rejoicing over the miracle.

Seventeen centuries have elapsed since Asklepios was worshipped at the sanctuary in Pergamon. Its mystic powers are still alive!



## THE PERGAMON "CURE": A TEMPLE OF HEALING WHERE THE ANCIENTS PRACTISED SUN-BATHING.



FIG. 3. ONCE A COOL AND SHADY PROMENADE FOR PATIENTS VISITING THE TEMPLE OF ASKLEPIOS AT PERGAMON: THE SOUTHERN COLONNADE, WITH REMAINS OF MANY OF THE MARBLE COLUMNS.

THESE photographs illustrate Professor Sven Larsen's article, on the opposite page, describing the results of the latest excavations completed at Pergamon, in Asia Minor, by Dr. Wiegand, on the site of the Asklepieion, or Temple of Asklepios, the Greek god of healing, more familiar to English readers, perhaps, under his Roman name—Æsculapius. Professor Larsen tells us that the photographs, as far as he is aware, are the first ever published of this temple, apart from Dr. Wiegand's official publication. The most remarkable thing about the method of treatment

[Continued on right.]



FIG. 4. PART OF THE CANALISATION SYSTEM AT THE TEMPLE OF ASKLEPIOS, TO CARRY OFF RAIN-WATER AND PREVENT FLOODS: PIPES OF CLAY, STILL IN PERFECT REPAIR, WITH HOLES FOR CLEANING THEM.



FIG. 5. THE TUNNEL THROUGH WHICH PATIENTS WERE LED TO A DARK, CIRCULAR CORRIDOR IN THE CENTRE OF THE TEMPLE ENCLOSURE, THERE TO SLEEP ON THE HIDE OF AN ANIMAL THEY HAD JUST SACRIFICED TO THE GOD OF HEALING: A SUBTERRANEAN PASSAGE ABOUT EIGHTY-SIX YARDS LONG.

pursued at this temple, as recorded by Ælius Aristides and other writers, is its extraordinary resemblance to that of a modern spa. Except for the practice of sacrificing animals to the god, and the importance attached to dreams and their interpretation, the "cure" seems to have been very like those taken at similar health-resorts to-day. Few medicines, we learn, were used, and great reliance was placed on fresh air, sun-bathing, water-drinking, sleep, and physical exercise—all the principles, in fact, of our latest theory of personal hygiene. Pergamon, it may be recalled, was once the capital of the kingdom of Pergamus and later of the Roman province of Asia. It had a celebrated library, which long rivalled that of Alexandria. German archæologists have made important discoveries at Pergamon, and several of its buildings have been reconstructed in Berlin, as illustrated in our issue of May 4, 1929, and on pages 56 and 57 of the present number.



FIG. 6. WHERE THE GREEK GOD OF HEALING WAS WORSHIPPED, AND PILGRIMS WERE TREATED MUCH ON THE LINES OF A MODERN SPA: THE TEMPLE OF ASKLEPIOS AT PERGAMON—DETAIL OF ARCHITECTURE.



FIG. 7. THE SACRED FOUNTAIN WHOSE WATERS ARE SAID TO BE RADIO-ACTIVE: AN IMPORTANT FEATURE OF THE "CURE" TAKEN AT THE ASKLEPIEION, DISCOVERED AFTER 1700 YEARS BY TRACING A STREAM UNDER THE TUNNEL (FIG. 5).

PHOTOGRAPHS BY DR. DILG. (SEE ARTICLE BY PROFESSOR SVEN LARSEN ON THE OPPOSITE PAGE, AND ILLUSTRATIONS ON THE NEXT TWO PAGES.)



# A NIGHT IN ANCIENT PERGAMON IN THE HEART OF MODERN BERLIN: WHOLE BUILDINGS OF ANTIQUITY RECONSTRUCTED WITHIN A MUSEUM.



THE TEMPLE OF ATHENA FOUND AT PERGAMON: THE TWO-STOYED PORCH, WITH AN INSCRIPTION RECORDING ITS DEDICATION BY KING EUMENES, AND A FRIEZE WITH MODELS OF ARMS CARVED IN RELIEF.



A FULL-SIZED RELIC OF ROMAN ARCHITECTURE SET UP IN THE PERGAMON MUSEUM: THREE OF THE GREAT COLUMNS OF THE MARKET GATE OF MILETUS.

These interesting photographs, which produce an illusion of visiting ancient Pergamon on a moonlight night some 2000 years ago, actually show, in a romantic aspect, the wonderful examples of ancient architecture and sculpture housed in the great Pergamon Museum at Berlin. When the photographs were taken, the Curator, Professor von Masow, had just been giving an evening lecture on its antiquities to a popular audience of business men and



"MOONLIGHT" EFFECTS AMONG THE STATELY BUILDINGS OF PERGAMON RECONSTRUCTED IN BERLIN: A VIEW FROM WITHIN THE LONG FRONTAL COLONNADE OF THE ALTAR OF ZEUS, SHOWING A CORNER OF ONE OF THE WINGS, SURMOUNTED BY A STATUE.



YOUNG GERMANY IMPRESSED BY THE GRANDEUR OF IMPERIAL ROMAN ARCHITECTURE IN ASIA: PART OF THE MARKET GATE OF MILETUS, WITH A STATUE, IN THE PERGAMON MUSEUM.

women, as well as students. In this great museum (opened in 1930), classical architecture, from the sixth century B.C. to the second century A.D., is for the first time shown in its actual size, by specimens, not only from Pergamon itself, but also from Miletus, Olympia, Magnesia, Priene, Samos, and Basilbek. The large central hall is occupied by the Altar of Zeus from Pergamon, probably dedicated by King Eumenes II. (197 to 159 B.C.), to commemorate his

(SEE ALSO ARTICLE AND ILLUSTRATIONS ON TWO PRECEDING PAGES.)



UNDER THE SPELL OF THE AGES: A GROUP OF VISITORS WHO HAD JUST ATTENDED A LECTURE IN THE MUSEUM, SITTING BESIDE PART OF THE GREAT FRIEZE REPRESENTING THE BATTLE OF GODS AND GIANTS, ON THE ALTAR OF ZEUS.



AS IT MIGHT HAVE BEEN IN MILETUS IN THE DAYS OF MARCUS AURELIUS: THE STILLNESS OF RIGHT AROUND THE GREAT MARKET GATE FROM THAT CITY SET UP IN BERLIN.

victory over the Galatæ. The remains of the sculptures were discovered by Carl Humann in 1869, and were excavated between 1878 and 1902. About five-sixths of the great frieze (74 ft. high and over 100 yards long) have been pieced together. The subject is the *Gigantomachia*, or battle between the gods and the giants, symbolising the deliverance of the civilised world from barbarians. In another hall is the two-storeyed gate from the Temple of



ONE OF THE WINGS OF THE GREAT ALTAR OF ZEUS, FROM PERGAMON, IN THE MUSEUM AT BERLIN: A VIEW SHOWING (ON RIGHT) THE SAME GROUP OF STATUARY SEEN IN THE ADJOINING PHOTOGRAPH (TO LEFT).



PART OF THE GREAT FRIEZE OF THE GIGANTOMACHIA (BATTLE WITH THE GIANTS) ON THE ALTAR OF ZEUS FROM PERGAMON: GREEK SCULPTURE OF 160 B.C.

Athena at Pergamon, dating from the second century B.C. Still more impressive is the great Market Gate of Miletus (52 ft. high and 91 ft. wide), built in the reign of Marcus Aurelius, second century A.D., and overturned by earthquake. The excavated remains were presented to the museum by the Turkish Government. On the two preceding pages we illustrate the latest discoveries at Pergamon—remains of the Temple of Asklepios.





A SIAMESE FIGHTING-FISH IN ITS NORMAL DRAB COLOURS AND WITH QUIETLY FOLDED FINS: A FIGHTER WITH ITS PUGNACIOUS INSTINCTS UNAWAKENED, GLIDING PEACEFULLY IN ITS TANK.

IT is natural, or at least common, for men to fight. It is common, too, and often less uncomfortable, for them to satisfy their pugnacious instincts by proxy, and to derive entertainment from the fights of other creatures. At various times and places the bird and animal worlds have been ransacked for antagonists in the duel. Sometimes it has been animal against animal, sometimes animal against man. The palace yards at

(Continued opposite.)

## SIAMESE FIGHTING-FISH AND MINNOW-SIZED GLADIATORS WHO BRIGHTEN



FIGHTING-FISH IN FULL ARRAY: GORGEOUSLY COLOURED ADVERSARIES RUSHING AT EACH OTHER; THE GILL-OPERCULA SPREAD WIDE OPEN AND THE INFLATED BRANCHIAL MEMBRANES AGLOW WITH CLARET RED.



A FIGHTING-FISH OF SIAM UNFOLDING ITS FINS IN PREPARATION FOR THE CONTEST: A FIERCE THREE-INCH GLADIATOR WHOSE COMBATS OFTEN END IN MUTUAL DEATH.



A RUTHLESS DUEL IN PROGRESS: TINY FISH IN A FIGHT TO A FINISH, WITH FINS ALREADY TATTERED, BITING FURIOUSLY AT EACH OTHER.



AS THE ADVERSARY COMES IN SIGHT, THE EYES ARE TURNED SIDeways TOWARDS HIM, THE BACK IS CURVED, AND THE OPERCULA SLIGHTLY OPENED: A FIGHTING-FISH PREPARING FOR ACTION.

and bulls are some among the host of species that mankind has habitually pitted against each other. In fact, the list (except for Loch Ness "monsters") is practically exhaustive. And the Siamese have fighting fish. Ordinarily, the technical difficulties of inducing fish to fight for the entertainment of onlookers are insuperable. Most fish are inclined either to live in amity with their fellows or else to devour them at one gulp—which is dull. But the Siamese fighting-fish (*Betta pugnax*) is a fighter by instinct, always ready to attack another male of his own kind. There are some at the London "Zoo" Aquarium, and they have to be kept in separate tanks. The *Betta* is a tiny fresh-water fish, allied to the Chinese paradise-fish, and about the length of a man's finger; yet the fights they put up are undeniably exciting, and are followed by the Siamese with passionate interest and with spirited betting. There were times when the gambling connected with the sport cost the financial ruin of whole families, and sometimes even the personal liberty of the gambler himself, who staked his freedom on a fish. Good fighting-fishes, therefore, command high prices, and are carefully bred. The males are fed on the larvae of mosquitoes, which are like oats to a *Betta*. The fish also appear to have a care for their progeny, and mount ferocious guard over the nests which they have built out of their own saliva. There are two distinct forms of contest prevalent in Siam. In the first, which is marked by a refined aestheticism, two fighting-fish are placed side by side in separate glass receptacles. Suddenly their colours, hitherto rather drab, undergo a surprising change. As the adversaries catch

## THEIR DUELS TO THE DEATH: IN BATTLE AND "MOURN" IN DEFEAT.



A VANQUISHED FISH; SHOWING THE TWO BLACK LONGITUDINAL STRIPES WHICH IT APPEARS TO DON AS "MOURNING" AFTER DEFEAT—COLOURING WHICH, LIKE THE BRIGHT REDS OF BATTLE, IS NORMALLY ABSENT.



THE PUGNACITY OF *BETTA PUGNAX*, THE FIGHTING-FISH: A DIMINUTIVE SPECIMEN BOLDLY ATTACKING AN ADVERSARY DOUBLE ITS SIZE AND STRENGTH.



THE PRIDE OF VICTORY: A WINNING FISH WITH GILL-OPERCULA SPREAD WIDE OPEN AND BRANCHIAL MEMBRANES BULGING; AND (INSET) AN EXPLANATORY DIAGRAM OF THE ANATOMY OF THE HEAD.

Crosses, where the courtiers of King Minos applauded the girls who fought the Cretan bull; the arenas of Imperial Rome, with the *siamese* that performed the same functions of mass public entertainment as do our films and football matches to-day; the bull-rings of modern Spain—all these have been the scenes of struggles to the death, and the means of arousing the tinnest passions of spectators. Cocks, dogs, camels, elephants,

(Continued below on left.)



A FISH OF MINNOW SIZE BOLD ENOUGH TO ATTACK A MAN: A PHOTOGRAPH WHICH SHOWS THE *BETTA*'S SIZE IN COMPARISON WITH THE END OF A MAN'S FINGER.

sight of each other, the fins are unfolded, and soon the yellowish greys and browns deepen into a fine rich purple and both rivals are arrayed in gorgeous shining hues. They rush towards each other with gill-opercula spread open like sails and with inflated branchial membranes aglow with claret red, but a clash is prevented by the intervening glass partition. It is a duel of colours, a struggle in which the most beautiful is declared the winner. But when two fish are put together in the same tank, it is not their beauty but the sharpness of their teeth that decides the issue, and the fight must be fought to a finish. First the two adversaries, in full array, whirl round each other in ever quickening circles, then suddenly rush together. The fins are rent to rags, the mouths cruelly bitten, and the eyes torn from their orbits. The fish that first sinks to the bottom of the tank is declared vanquished; and, as if in mourning, he undergoes a second astonishing change: two well-defined longitudinal black stripes appear along his side, and become his distinctive mark. Often, however, the conqueror does not survive his victim long, and both gladiators may die of their mutually inflicted wounds. The institution of public fish-fights appears to be an ancient one in Siam. A century ago at least it was a royal privilege to grant licences for such undertakings. And so, whereas the gladiatorial shows of Rome annually cost the treasury vast sums, the shrewd Siamese authorities, imposing this curious entertainment tax, have been able to increase the public funds with the substantial income derived from the sale of fish-fight licences. It is open to Western countries to try budget-balancing on similar lines!



THE WEAKER FISH IS FINALLY OVERCOME, AND SINKS EXHAUSTED TO THE BOTTOM OF THE TANK, TRYING TO HIDE; ITS "MOURNING" STRIPES FAINTLY VISIBLE; WHILE THE VICTOR CONTINUES THE PURSUIT.



# The World of the Kinema.

By MICHAEL ORME.

## THE OLD YEAR AND THE NEW.

STANDING on the threshold of the New Year, the prophetic mood comes to all of us, whether in general speculation as to the trend in universal affairs, whether in a more personal effort to pierce the veil of the future, or whether in the contemplation of those matters with which we are individually concerned. And in thus looking forward we must inevitably look backward, studying the ebb and flow of last year's tides, building our conjectures of to-morrow on such firm ground as we can find amongst the shifting sands of yesterday. To be a prophet in the world of the kinema is to be greatly daring, for it must be borne in mind that the gradual development of screen-art since its infancy was completely shattered by the advent of the talking-picture some five years ago, when "The Singing Fool" launched the new era of sound. In those five years—and what are five years in the history of the greatest factor in the entertainment of the masses ever known?—the studios had to adjust themselves to entirely fresh conditions, and to feel their way through an experimental maze. Their progress, especially in England, was marked during the last year by the attainment of such high technical standards that the decks are now definitely cleared for action. One has but to scan the list of the British pictures of 1933 to realise that in productional polish, in the size and scope of our contributions to the screen, as in every aspect of studio equipment, we have drawn level with Hollywood. "The Private Life of Henry VIII.," with its beautiful reconstruction of Tudor England and its grand pageantry, is a picture that has added immeasurably to British prestige in this and other countries, blazoning the name of Mr. Charles Laughton, actor, and Mr. Alexander Korda, director, across the film firmaments.

The fact that neither Mr. Korda nor M. Georges Perinal, his camera-man, is an Englishman is neither here nor there. It is only a further proof of the growing awareness amongst our film-makers, who, in throwing open their doors to the stars, the directors, and the photographers of other countries, reveal their determination to put England, as far as in their power lies, on the international map. Their progressive policy is a significant sign-post in screen history. Does it point the way to a successful bid for the supremacy that was Hollywood's? The answer lies with the future. Meanwhile we have left it to America to turn out one of the finest pictures of the year, "Cavalcade," directed by Mr. Frank Lloyd with such *panache* and appreciation, not only of its pictorial possibilities, but of its spiritual content, that Mr. Noel Coward's famous play seemed to come to even fuller life on the screen than on the stage. "Berkeley Square" slipped through our fingers, too; this delicate

reopened the Leicester Square Theatre as a kinema with a fine flourish as exhibitor, director, and actor. His "That's a Good Girl," an amiable piece of nonsense that caught the public's fancy, was a propitious prelude to the prosperous reign of Charles Laughton's lusty Henry VIII. Nineteen thirty-three has seen Miss Jessie Matthews blossoming into an authentic star, and a very individual one, with the stuff in her to rise to stellar heights. It has, furthermore, welcomed Miss Violet Loraine to the screen in "Britannia of Billingsgate," in which she shared the acting honours with that admirable character-actor, Mr. Gordon Harker, who has never failed to give his creations of London "types" full value, but whose powers, I feel, have not yet been stretched to the full.

Miss Madeleine Carroll gave the finest performance of her whole career in "I was a Spy," the picture based on fact, and directed by Mr. Victor Saville with vision and power. Impossible to recall this film without an immediate mental picture of Mr. Conrad Veidt, whose dominating personality and keen intellect cut through the memories of the past year and

reality in "Lady for a Day," at the Coliseum. As I write, I recall many other pleasurable hours spent in the kinema—Mr. Eddie Cantor setting new standards for the musical play, for instance, and Maurice Chevalier adopting that wonderful infant, Baby Leroy; and the best of the backstage stories, "42nd Street"—but the most vivid of all my impressions, I find, are due to a couple of stars, a



"PRENEZ GARDE À LA PEINTURE," THE FILM OF THE FRENCH PLAY ON WHICH "THE LATE CHRISTOPHER BEAN" IS BASED: AQUISTAPACE AS THE DOCTOR AND CHARLOTTE CLASIS AS THE SERVANT.

This film is due at the Cinema House Theatre to-morrow (January 14). In the scene shown, Ursule, the servant, returns unexpectedly to find that Dr. Gadarin is selling the dead artist's portrait of herself, which he has wheedled out of her to hang in the dining-room for the afternoon.



THE AMERICAN FILM OF "THE LATE CHRISTOPHER BEAN," AT THE EMPIRE: MARIE DRESSLER AS ABBY, THE SERVANT GIRL; AND LIONEL BARRYMORE (RIGHT) AS THE RAPACIOUS DR. HAGGETT.

"The Late Christopher Bean" was originally a French play about French people. It was given a New England locale and played in the U.S.A., and was then produced in London as a British story with a Welsh-servant heroine. It has proved a big dramatic success here, with Mr. (now Sir) Cedric Hardwicke and Miss Edith Evans in the leading rôles—Dr. Haggett and Abby. It has now come to the Empire in its American screen form, with those great film actors, Lionel Barrymore and Marie Dressler, as Dr. Haggett and Abby. The film title is merely "Christopher Bean."

brought "The Wandering Jew," pictorially rather than dramatically effective though it was, into the forefront.

My readers will make their own additions to my random selections, as they will choose for themselves the high-lights of interest emanating from America. My own list would include

"I Am a Fugitive from a Chain Gang," with Paul Muni's unforgettable portrayal of the central figure; and the delightful "State Fair," a slice of American rural life almost perfectly expressed in screen terms. Nor would I overlook the mechanical triumph of the sensational "King Kong"; the clever omnibus story "If I Had a Million," more skillfully moulded to screen requirements, I think, than our own "Friday the Thirteenth"; Mr. Douglas Fairbanks's essay in *joie de vivre*, "Mr. Robinson Crusoe"; or the clever amalgamation of fantasy and

bunch of foreign films, and the genius of Mr. Walt Disney. Mae West's amazing showmanship, her brilliant exploitation of her own personality, rise above the criticism of her brand of humour. But her art is mature; she is firmly established in her line of work. Miss Katharine Hepburn, on the other hand, is a creature of unplumbed depths. What she will do, what her directors will do with her, is one of the most engrossing questions of the New Year. That she will go far, perhaps further than any other screen artist of the moment, is, I think, beyond doubt. As to the foreign pictures, who can forget the sheer beauty of "Don Quixote," the wit of "The Virtuous Isidore," the poignancy of young Robert Lynen's acting in that masterly production "Poil de Carotte"; the sympathetic treatment of youthful comedy and pathos in "Emil and the Detectives" and "La Maternelle," or the exquisite work of Miss Elisabeth Bergner in "Der Träumende Mund"?

Mr. Disney's joyous entry into the field of colour with his enchanting "Silly Symphonies" is a high peak of the past year. It paves the way for the great push in colour photography which lies ahead. Colour will be, it is safe to prophesy, one of the serious preoccupations of the studios in 1934. There will be a plentiful supply of musical plays, spectacularly elaborated far beyond

the limits of the actual stage show, and I trust that, in shaking off the shackles of the theatre, these pictures will rid themselves of the burden of the backstage romance. Screen musical comedy has no business to fetter itself with realities, as Mr. Lubitsch realised long ago. Historical plays and pages from the lives of famous men have come into vogue, and the cycle will gather momentum, probably playing havoc with truth as it revolves. There is every indication that biographies will come under the scenario-departments' searchlights, that crook drama is on the wane, and that Louisa M. Alcott's "Little Women" will be the prelude to a series of muslin and rosebud symphonies. Nineteen thirty-four will be, we are told, a comedy year, a year of good, clean laughter, and a decided reaction against sophistication as well as the spicy "wisecrack." Well, I keep an open mind about that, though both have been carried to a point where a reaction may very possibly set in. When it comes to registering New Year wishes, I can only say that I would like to see more specialised kinemas, less photographed stage-plays, better balanced programmes, and a truer valuation of the public's growing discrimination.



THE AMERICAN FILM OF "THE LATE CHRISTOPHER BEAN": ABBY (MARIE DRESSLER; LEFT) AND DR. HAGGETT (LIONEL BARRYMORE) STRUGGLING OVER BEAN'S PORTRAIT OF HER.

fantasy owes the preservation of its original atmosphere and its elusive charm again to Mr. Frank Lloyd.

On the other hand, we have joyous memories of our leading comedians and comédiennes, skilfully exploited in well-staged productions. Miss Cicely Courtneidge, to my mind an inspired droll, was most happily provided for in "Soldiers of the King," though her latest vehicle, "Aunt Sally," added its note to the gaiety of the festive season. Mr. Jack Hulbert, resourceful and nimble, made the most of his material in "Falling for You." Mr. Jack Buchanan



# THE COUNTRYSIDE: A FOURTH SERIES OF DRAWINGS BY BLAMPIED.

Drawings Specially Made for "The Illustrated London News" by Edmund Blampied.



"'IF SO BE YOU'RE TETHERED TO SOMETHING CACKLING—'TIS A GIFT, GEARGE, TO FLY LIKE THEM—AWAY FOR A DAY OR TWO—OR MORE.'"



"'PRESS' CONVERSATIONS: A VERY QUIET CORNER IN CIDER."

We have previously reproduced three sets of drawings by that distinguished modern artist, Edmund Blampied. The fourth, which we here continue, is devoted to the countryside. In this series we have already reproduced drawings of the

countryman's leisurely version of both business and pleasure, as well as two moments of bucolic emotion. The contemplative, or philosophical, aspect of life on the farm forms the subject of this week's drawings.





THE WORLD'S LARGEST DIAMOND IN THE FORM IN WHICH IT WAS FOUND: THE GREAT CULLINAN DIAMOND IN ITS ROUGH STATE—ABOUT  $4\frac{1}{2}$  IN. LONG AND WEIGHING 3,106 $\frac{1}{2}$  CARATS (ABOUT 1 LB. 6 OZ. AVOIRDUPOIS).—SHOWN HERE IN ITS ACTUAL SIZE.



THE CULLINAN DIAMOND AFTER THE CLEAVING PROCESS, PERFORMED BY MR. JOSEPH ASSCHER AT AMSTERDAM IN 1908: THE PORTIONS INTO WHICH THE GREAT STONE WAS DIVIDED, STILL IN THE ROUGH.



THE POLISHED DIAMONDS DERIVED FROM THE CULLINAN: NINE STONES, THE FOUR LARGEST BEING CULLINAN I., 516 $\frac{1}{2}$  CARATS; CULLINAN II., 309 $\frac{1}{2}$  CARATS; A PEAR-SHAPED STONE, 92 CARATS; AND A SQUARE, 62 CARATS.



A DIAMOND-CUTTER AT WORK: DIAMONDS SET IN THE POINTS OF EGG-SHAPED PIECES OF SOLDER, IN BRASS CUPS, BEING CUT BY MEANS OF A STEEL DISC REVOLVING AT A SPEED OF 2500 REVOLUTIONS PER MINUTE.

## GIVING THE QUEEN OF



A PRELIMINARY STAGE IN THE PROCESS OF DIAMOND-CUTTING: FILLING A BRASS CUP WITH SOLDER, INTO THE POINT OF WHICH IS SET A DIAMOND TO BE CUT (AS IN LOWER LEFT-HAND PHOTOGRAPH).



IN THE CUTTING-ROOM OF A GREAT DIAMOND FACTORY AT AMSTERDAM: A GENERAL VIEW SHOWING MANY CUTTERS OPERATING DISCS SIMILAR TO THAT SEEN IN THE ADJOINING PHOTOGRAPH (ON THE LEFT).

## PRECIOUS STONES HER SPARKLING GLORY: CUTTING DIAMONDS.



THE SAWING-ROOM IN A DIAMOND FACTORY: A LONG DOUBLE ROW OF SAWING MACHINES, ONE FOR EACH DIAMOND—A PROCESS THAT MAY TAKE A FEW HOURS OR SEVERAL DAYS, ACCORDING TO THE SIZE AND HARDNESS OF THE STONE.

The process by which a diamond is transformed from its rough state into a dazzling jewel is described in a booklet issued by the famous firm of Asscher, at whose works in Amsterdam the historic Cullinan Diamond, the largest ever found, was cleaved and shaped into the wonderful stones now among the British Crown Jewels. The place of its discovery, and the scene at the cleaving operation, were illustrated in our issue of November 21, 1908. Just as wood can be split along the grain, but across the grain has to be sawn, so with diamonds. "For sawing diamonds," we read "a material is needed at least as hard as the diamond itself. This is attained by using a disc of

phosphor bronze, very thin, revolving vertically. This disc serves to support and carry with it a paste of oil and diamond powder. The diamond is fastened in steel catches and placed against the saw, a counterweight constantly keeping it there. The saw makes 3600 to 4000 revolutions a minute, gradually cutting the diamond through. . . . It is by cutting that the required shape, either round, oval, or square, is obtained, whereupon the stone is ready for polishing. . . . To-day, thanks to a kind of precision-lathe, the workman simply has to manipulate and guide the holder in which one diamond is fixed, holding it against another one placed in a revolving wheel."



# ADVENTURERS ALL.

BEING AN APPRECIATION OF

## "THE OPIUM CLIPPERS": By BASIL LUBBOCK.\*

(PUBLISHED BY BROWN, SON AND FERGUSON.)

"THE China Seas," wrote Joseph Conrad, "North and South, are narrow seas. They are seas full of everyday eloquent facts, such as islands, sandbanks, reefs, swift and changeable currents—tangled facts that nevertheless speak to a seaman in clear and definite language." Mariners of different nations, and particularly of Britain, took up the challenge of that "clear and definite language" with the utmost audacity, though the craft with which they defied these perilous waters seem incredibly puny to modern eyes. "Get rich quick" was the chief motive, though one cannot read Mr. Lubbock's brisk chronicle without realising that it was not only profit, but adventure, enterprise, and the sheer virtuosity of seamanship, which attracted sailors of the old school to the East. At least as early as the beginning of the eighteenth century, European merchants had discovered and exploited the weakness of the Chinese for narcotics. The Portuguese were the first to import opium from India, where the best kind was always grown, though subsequently considerable quantities of "Turkish" came from Smyrna. From 1729 onwards, the Chinese authorities fulminated against the traffic, which, however, was not in the least diminished by becoming illegal and disreputable. In the early days, the drug was carried from India by private adventurers in ships known as the "Country Wallahs." These, however, were ill-suited for fighting the monsoons, and they had to content themselves with one voyage a year. The demand in China far exceeded this meagre supply, and the trade rapidly became organised for the importation of larger and more frequent quantities. Powerful firms grew up which were concerned almost exclusively with the traffic, and great fortunes were made. Of the British houses, the most successful were Jardine, Matheson and Co., Pybus Brothers (both of whom were daring navigators as well as astute business men), and Dent and Co. (which collapsed in the "panic year," 1865); while Parsees from Bombay, and American firms, which produced some remarkable seamen and ship-designers, such as Captain "Black Ben" Forbes, were active competitors.

By 1830, an elaborate system had been developed by which a complete and continuous chain of carriage and distribution was maintained. The drug, arriving two or three times a year from India, was taken over, usually at Canton, by "receiving ships" and passed on to coasting vessels, whose business it was not only to distribute to recognised centres, but to find new markets at ports up and down the Chinese coast. The most important requirement of the system was a fleet of ships which, unlike the "Country Wallahs," could defy the inclement seas, beating up from Calcutta against the monsoons. These were the clippers of which Mr. Lubbock writes with seamanlike enthusiasm, and with a wealth of detail which it has cost him twenty-five years of research to collect. They are not only described but illustrated in this volume with an abundance which will delight all ship-lovers. The first of them was the barque *Red Rover*, of 255 tons, and they were constantly improved in design and efficiency, until by 1843 "it was contended by the commanders of the

of them were built on the Hooghly, though some came from other parts of the world, with reputations already made. For example, in 1838, Lord Yarborough's beautiful yacht *Falcon*, of 351 tons register, the flag-ship of the

runner's wares, as is shown by the fact that at the height of the Opium War, when both the British and Chinese authorities were ranged against the traffic, the "free traders" reaped a richer harvest than ever: and this in spite of the fact that, at the beginning of the war, opium to the value of two million sterling had been handed over compulsorily to the Chinese authorities and destroyed, with the concurrence of the British Commissioner, Captain Elliot. A far greater menace to the trade came from two perpetual dangers—pirates and typhoons.

Piracy has always been a major industry in the China Seas, and everybody knows that it is far from defunct even now. To guard against it, the clippers had to be strongly equipped in crews and ordnance, and indeed they constituted a formidable little navy of private men-of-war. For the most part they were commanded by retired naval officers, who found themselves without occupation after the Napoleonic Wars, and welcomed opportunities of adventure. There is no record of any opium clipper having succumbed to pirates, but sea-fights were numerous and vigilance could never be relaxed. Not all the gentlemen of fortune were Chinese or Malays; there were, for example, the notorious Ben Pease and Bully Hayes, and Mr. Lubbock extracts from the *Hongkong Gazette* of 1856 a striking picture of the bloodthirsty Eli Boggs, with his "face of feminine beauty—not a down upon the upper lip, large lustrous eyes, a mouth the smile of which might woo coy maiden, affluent black hair not carelessly parted, hands so small and so delicately white that they would create a sensation in Belgravia." What a loss was Eli to the modern newspaper! It was not until 1847 that really systematic efforts were initiated against the pirates, and the principal instrument of their destruction was the famous little H.M.S. *Columbine*, which hunted them down ruthlessly in their lairs and exterminated large numbers of them, not without desperate resistance.

What a typhoon may be like, English readers have learned, with sensations of awe, from Joseph Conrad. Again and again the clippers, in common with all other shipping in these seas, had to face this ordeal; a good many were lost, but most survived, though only by miracles—or so at least it would seem to the landlubber who reads



THE FIRST OF THE OPIUM CLIPPERS, AND THE MODEL FOR MANY THAT FOLLOWED HER: THE BEAUTIFUL LITTLE BARQUE "RED ROVER," OFF FORT WILLIAM.

Lent by Miss A. M. Clifton.

Royal Yacht Squadron, was acquired by Jardine, Matheson and Co. and became their flag-ship. She operated with great success in the opium trade until she disappeared mysteriously about the middle 'fifties.



THE EUROPEAN FACTORIES OR MERCHANT HOUSES AT CANTON, THE CHINESE TERMINUS OF THE OPIUM TRADE.

Lent by T. H. Parker, Ltd.

Another famous vessel in the trade, acquired by a smaller firm, was Rajah Brooke's schooner *Royalist*, of 142 tons. Many others might be named which were notable not only for their sailing performances, but for their extraordinary adventures—thus, more than once we read of a ship actually "leaping" a reef, while life-and-death struggles with the worst weather of any waters in the world were everyday occurrences; but for details we must refer the reader to Mr. Lubbock's lively pages, which are packed with epic reminiscences. He is equally happy in portraying some of the extraordinary characters whom enterprises of this kind naturally bred, and in his incidental "local colour" of a bygone Orient.

Illegality and official prohibition were the least of the obstacles which the traffic had to surmount—indeed, they merely succeeded in setting a premium on the opium-

of their fearful experiences. Mr. Lubbock justly observes that "the way in which the heavily-masted, low-hulled opium clippers survived such cataclysms of nature as the Indian cyclone and the Chinese typhoon is little short of marvellous and speaks volumes for their seaworthiness and the seamanship of their officers"; and he illustrates his point with an account of a ship which, having been completely dismantled and thrown on her beam ends—reduced, in fact, to a sheer hulk—somehow contrived to live through all the hell of it and reach Macao under jury rig.

The ill-gotten gains of the opium traffic were undoubtedly as dearly won as the drug itself was dearly bought by its devotees, for it cost both parties to the bargain a war of much misery and little glory. "In many ways," writes Mr. Lubbock, "it was a fantastic war, with comedy ever chasing tragedy, good humour constantly dispersing terror, and devastating loss not infrequently turned into unimaginable gain." It was also a clumsy paradox, for, as we have mentioned, both belligerents were attempting to end an illicit traffic, while the traffickers themselves merely waxed fat upon the famine demand which immediately arose. Indefensible though the whole opium trade was, it is impossible to withhold admiration from the ingenuity and determination with which the merchants pursued their frankly unscrupulous vocation. The circumstances which led up to the war, and its innumerable dramatic incidents, provide Mr. Lubbock with some of his most interesting and informative pages; and the reader wonders which is the stronger impulse—the hunger for gain, or for some artificial escape from life. This book proves that over-indulgence of both appetites led to severe indigestion. C. K. A.



OPIUM SHIPS OFF LINTIN ISLAND IN 1824—FROM A PAINTING BY HUGGINS: CLIPPERS IN AN ANCHORAGE WHICH GAVE SHELTER FROM THE NORTH-EAST MONSOON—AN ILLUSTRATION TO MR. LUBBOCK'S NEW CHAPTER IN SEA HISTORY.

Reproductions by Courtesy of Brown, Son and Ferguson, Publishers of "The Opium Clippers."

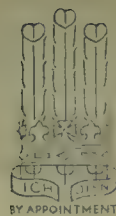
opium clippers that there was not a ship in His Majesty's Navy which could sail as fast as their little flyers." Most

\* "The Opium Clippers." By Basil Lubbock. With Illustrations and Plans. (Brown, Son and Ferguson; 21s. net.)









In dirty weather they're as watertight as a submarine, these new Morris cars. Yet they're never stuffy, because the Air Cleaner cleverly leads away all engine fumes. You sit inside as snug as in a theatre stall. The windows and sliding roof, once shut, won't let in a drop of rain. The neatly built-in Direction Indicators do your signalling for you without your having to stir a finger outside. You feel very, very secure. The brakes are as smooth as a cat walking on a thick pile carpet—skidding's quite unthinkable. As for speed, your high-efficiency engine and 4-speed synchromesh gearbox will easily see to that. Very satisfying indeed it is to run a Morris, and by no means dear.

*The 1934 Morris range includes:*

Minor from £110; Ten-Four from £165; Ten-Six (£12 tax) from £180; Cowley-Four from £195; Cowley-Six from £215; Oxford from £285; Isis from £350; Morris '25' from £385.

**MORRIS**

THE CAR YOU'RE PROUD TO OWN

*The car illustrated is the Cowley-Six Saloon  
(sliding head) £220*





**SIR FREDERIC MAUGHAM.**

Judge of the High Court. Appointed Lord Justice of Appeal in place of Sir P. O. Lawrence, who has resigned. Succeeded the then Mr. Justice Russell (Lord Russell of Killowen) in the Chancery Division in 1928. A brother of Mr. Somerset Maugham, the novelist and playwright.

**SIR GERVAIS RENTOUL.**

Appointed a Metropolitan Police Magistrate, in place of Mr. J. A. R. Cairns, January 3. M.P. (Conservative) for Lowestoft since 1922, where his appointment necessitates a by-election. Took silk, 1930. Recorder of Sandwich, 1929. Legal assistant, the War Office, 1915-17.

**MR. GEOFFREY KEITH ROSE.**

Appointed Metropolitan Police Magistrate, in place of Mr. Frederick Mead, who has retired. Called to the Bar, 1913. Travelled the Oxford Circuit. Appointed Recorder of Ludlow, 1932. Received the M.C. and bar in the war and was twice mentioned in despatches.

**CAPTAIN CROOKSHANK, R.N.**

Killed by an elephant that he was attempting to photograph in Tanganyika, on December 30. Served in the "Agamemnon" during the war, and obtained, it is stated, the only direct hit on a Zeppelin secured from a battleship in war-time.

**MR. ARTHUR WEIGALL.**

The well-known Egyptologist and author. Died January 2; aged fifty-three. Formerly Inspector-General of Antiquities under the Egyptian Government. His works included "Tutankhamen and Other Essays," and "The Life of Cleopatra, Queen of Egypt."

**SIR WILLIAM LAWRENCE, BT.**

Senior Almoner of St. Bartholomew's Hospital. Died January 4; aged sixty-three. A keen collector of foreign and rare plants at his house at Burford; and also cultivated many little-known vegetables. President, the Alpine Garden Society.

**THE CHAIRMAN OF THE G.W.R. DEAD: THE LATE VISCOUNT CHURCHILL.**

Viscount Churchill died on January 3; aged sixty-nine. He had held high office at Court, being Master of the Robes at the Coronation of King George and head of the Ascot Office at St. James's Palace. He was a Conservative Whip in the House of Lords for many years. For twenty-five years he was Chairman of the Great Western Railway.

**SUCCESSING SIR FREDERIC MAUGHAM IN THE HIGH COURT: MR. JUSTICE CROSSMAN.**

Mr. Justice Crossman was appointed to succeed Mr. Justice Maugham as a Judge of the High Court (Chancery Division) on January 6. He was called to the Bar at Lincoln's Inn in 1897; and he was Junior Counsel to the Treasury in the Chancery Division. He is an equity draughtsman and conveyancer, and, apart from Treasury work, has enjoyed a considerable general practice.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**A MCGILL PROFESSOR RECEIVES A ROYAL COLLEGE OF SURGEONS APPOINTMENT: DR JOHN BEATTIE.**

Dr. John Beattie, Associate Professor of Anatomy at McGill University, Canada, has been appointed to succeed Sir Arthur Keith as Hunterian Professor and Conservator at the Royal College of Surgeons, London. Dr. Beattie, who is only thirty-three, will also, it was stated, have charge of the Buckstone Browne Research Farm at Downe, Kent.

**MISS ETHEL STRUDWICK.**

High Mistress of St. Paul's Girls' School. Appointed a Trustee of the London Museum; an appointment intended to associate schools with the Museum. The Committee of the London Museum includes the First Commissioner of Works, and the Lord Mayor.

**SIR EVELYN WALLERS.**

Vice-President (formerly President) of the Transvaal Chamber of Mines. Died January 5; aged fifty-seven. Joint Manager of the Central Mining and Investment Corporation, 1910. President, Chamber of Mines, 1914. Formerly Director, Witwatersrand Native Labourers' Association.

**MR. HERBERT CHAPMAN.**

Manager of the Arsenal Football Club. (winners of the Cup, 1929-30 and League champions 1931-32). Died January 6; aged fifty-five. Formerly a footballer himself, playing for Swindon, Tottenham Hotspur, and Northampton Town. Did fine work for Huddersfield, 1921-22.

**GENERAL DUBAIL.**

Commander of the First French Army in 1914. Died January 7; aged eighty-three. In September 1914 he succeeded in bringing the German advance to a stop in front of St. Mihiel. In 1916 he was in command of the Eastern group of armies. Subsequently, Governor of Paris.

**M. SALO FLOHR, WHO WON THE HASTINGS CHESS CHAMPIONSHIP: THE CZECH PLAYER IN PLAY AGAINST DR. ALEKHINE, THE WORLD CHAMPION.**

The final round of all tournaments in the Hastings Chess Congress was played on January 5, and, by drawing with A. Lillenthal, Salo Flohr won the first prize in the Premier Tournament for the third year in succession. Lillenthal was not inclined to take any risks, and the draw came in thirty-one moves. The prize-giving was long over, however, before Dr. Alekhine had beaten Michell in eighty-six moves, with an uninterrupted sitting of nearly ten hours. Flohr

**DR. ALEKHINE IN PLAY AGAINST M. SALO FLOHR AT HASTINGS, A CONGRESS AT WHICH HE ONLY SECURED 6½ POINTS TO FLOHR'S 7.**

scored 7; Alekhine and Lillenthal 6½ each. Lillenthal employed the Queen's Pawn opening against Flohr; and Alekhine the Ruy Lopez against Michell. Other players in the ninth round were Tylor, who employed the French Defence against Miss Menchik, the latter winning; Thomas, who employed the Ruy Lopez against Eliskases and drew; and Alexander, who employed Anderssen's Opening against Milner-Barry and won.



# THE FASTEST OF ALL GAMES: ICE-HOCKEY—A GROWING VOGUE.

DRAWN BY J. H. MOSER.



## A SPORT BECOMING MORE AND MORE POPULAR IN BRITAIN: ICE-HOCKEY—INCIDENTS OF PLAY.

Ice-hockey, the world's fastest game, which originated in Canada, is coming more and more into vogue in this country, although practically unknown among us a few years ago. Interest in it has been much stimulated by the recent series of five matches between England and the United States, the present holders of the world's championship. It may also be recalled that Queen's, the London League team, won the St. Moritz Cup by beating Prague, the European champions, and later defeated the French League in Paris. The

game is played between teams of nine a side (1 back, 2 defence, and 6 attack). The "puck" (which replaces the ball of ordinary hockey) is a small rubber disc. Our drawing shows typical incidents of play. Reading from the top downwards and beginning on the left, they are: Saving the puck from an opponent; Taking it straight to goal without passing; A stray apple mistaken for the puck; The puck between opponents' sticks; Taking the puck over a fallen opponent; An excited back restrained by his captain; A fall due to entangled sticks.



# THE BITTER END OF 1933 IN THE STATES: CHRISTMAS-TIDE SNOW AND ICE ONLY THE UNEMPLOYED WELCOMED.



THE HEART OF NEW YORK'S BUSINESS QUARTER STRICKEN BY THE COLD: ST. PATRICK'S CATHEDRAL UNDER SNOW ON DECEMBER 26—FLANKED BY COMMERCIAL BUILDINGS AND FACED BY THE EXCAVATION FOR THE ITALIAN "PALACE" OF THE ROCKEFELLER CENTRE.



A CONDITION OF THINGS WELCOMED BY THE WORKLESS: UNEMPLOYED CLEARING SNOW FROM THE STEPS OF THE CITY HALL, NEW YORK; A FRACTION OF THE LABOUR DONE BY THE 21,000 MEN ADDED TO THE 10,000 REGULAR STREET-CLEANERS OF THE CITY.

The year 1933 went out wildly in the United States and 1934 came in bitterly—from the east to the far west and even, in lesser degree, in the south—and the weather was exceedingly cold, especially at Christmastide. On December 26 it was reported that, after a blizzard which had swept the country from the middle-west to the Atlantic seacoast and had paralysed transport, the streets of New York were under ten inches of snow and the traffic there was chaotic. Later, in New York City, and over a wide area about it, there was over a foot of snow. Unwelcome as this was to the majority, it did some little good to the unemployed: in New York City alone 21,000 men were added temporarily to the regular 10,000 whose work it is to clean the streets. With regard to two of our illustrations, it may be noted



RIVER TRANSPORT DELAYED: THE MOTOR-FREIGHTER "MARSHALL B. HILL" PLOUGHING THROUGH THE ICE ON THE HUDSON NEAR POUGHKEEPSIE.



CLEARING THE ROAD ON THE HUDSON RIVER: A COASTGUARD ICE-BREAKER (LEFT) MAKING A PATH FOR A TANKER HELD UP BETWEEN KINGSTON AND RHINEBECK.



A SIXTY-TWO-TON CHAPEL OF ICE BUILT ON THE LAWRENCE COLLEGE CAMPUS AT APPLETON, WISCONSIN: A STRUCTURE EIGHTEEN FEET HIGH AND LIT BY COLOURED ELECTRIC LIGHTS.

that St. Patrick's Cathedral, which is at Fifth Avenue and Fifty-First Street, New York, was begun in 1858 and dedicated in 1879. It seats about 8000 and is eleventh in size among cathedrals. Rockefeller Centre, to which reference is made, is that great group of commercial buildings in the heart of New York's chief business quarter about which there has been so much written; an enterprise illustrated in our issue of February 18, 1933. The buildings on the Fifth Avenue frontage are to be devoted to the commerce, art, and industry of important European nations, and include a British Empire Building. Poughkeepsie, in the State of New York, is on the east side of the Hudson, midway between New York City and Albany.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A NEW TYPE OF "POCKET" WAR-SHIP: THE THORNYCROFT MIDGET TORPEDO-BOAT GOING AT FULL SPEED DURING THE RECENT TRIALS.

The new midget torpedo-boat derives from the coastal motor-boats which did good service in the war. The ideal size is the 55-ft. boat capable of 40 knots, carrying 2 torpedoes, 2 small anti-aircraft guns, 4 depth charges, smoke-screener apparatus, and a wireless telephone cabinet. It has a crew of five—two officers and three men. Such craft, a dozen of which would cost less than a single destroyer, could attack submarines, surface vessels, or aircraft. A similar type of French torpedo-boat was illustrated in our last issue.



A GREAT MINE DISASTER IN CZECHOSLOVAKIA: WRECKED BUILDINGS AT THE PIT-HEAD AFTER THE EXPLOSION AT OSEK, IN NORTHERN BOHEMIA.

An explosion took place on January 3 in one of three communicating lignite pits at Osek, near Dux, in northern Bohemia. The detonation was heard for miles around, buildings at the pit-head were wrecked, and great flames shot up. Between 140 and 150 men were below at the time, and only four were said to have escaped. It was stated later that there was no hope of rescuing any of the rest, and the number of dead was officially given as 144. Salvage work had to be abandoned.



THE LARGEST MACHINE OF ITS KIND EVER BUILT: AN OIL-LESS ELECTRIC CIRCUIT-BREAKER IN BERLIN.

This oil-less electric circuit-breaker in Berlin is the largest of its kind ever built. It is capable of dealing with a load of 2½ million kilowatts at 220,000 volts. The electric arc is quenched by means of compressed air instead of oil. It is on the efficiency of such machines as this, in power stations, that countless people depend for their heating and lighting.



SIR JOHN SIMON (LEFT) ARRIVES BY AIR TO VISIT SIGNOR MUSSOLINI: IN THE SEAPLANE AT OSTIA.

Sir John Simon arrived at Ostia, from Capri, on January 2, and drove to the British Embassy in Rome. On the two following days he had long and cordial conversations with Signor Mussolini. They discussed in particular, it was officially reported, "the question of the reduction and limitation of armaments and the question of the reform of the League of Nations." Sir John returned to London on January 6.



AN OLD BELFAST CHURCH SEVERELY DAMAGED BY FIRE: THE BURNT-OUT VESTRY IN ST. PAUL'S, YORK ROAD. The picturesque old parish church of St. Paul's, in York Road, Belfast, suffered severely in a fire which broke out in the early hours of January 5. The total damage was estimated at about £10,000. St. Paul's stands in its own grounds opposite the terminus of the L.M.S. Railway Co. It is one of the oldest churches in Belfast.



THE FIRST CONSIGNMENT OF SCOTCH WHISKY TO THE U.S.A. WHEN PROHIBITION ENDED: UNLOADING "BLACK & WHITE" FROM THE "CAMERONIAN" AT NEW YORK.

The repeal of Prohibition in the United States, of course, was followed by a great revival of trade in the legal importation of liquor. New York had made ready for celebrations, and among vessels that brought wines or spirits from Europe were British liners with large supplies of Scotch whisky. Our photograph shows the first consignment of Messrs. James Buchanan's famous "Black & White" being unloaded at New York from the "Cameronian."



THE POLICEMAN'S LOT IN ROME: A TRAFFIC CONSTABLE RECEIVING AN EPIPHANY GIFT FROM A MOTORIST TO ADD TO A GOODLY COLLECTION.

The feast of Epiphany, observed on January 6, the twelfth day after Christmas, is an occasion for the exchange of gifts among the Italians. In Rome it is the custom for car-drivers and pedestrians to bestow Epiphany gifts on the policemen who control the traffic. Here we see, for example, a Roman constable on point duty receiving a present from a motorist, to be added to the large collection of such gifts already covering his stand.



## CONSTITUTION DAY IN SIAM.



THE OPENING OF THE ASSEMBLY OF THE PEOPLE'S REPRESENTATIVES AT BANGKOK: COLONEL PHYA BAHOL (IN WHITE; CENTRE), THE PRIME MINISTER, AWAITING THE KING BY HIS MAJESTY'S RICKSHAW.



A DECORATED CAR IN THE ROYAL PROCESSION FROM THE MEMORIAL BRIDGE TO THE OPENING OF PARLIAMENT—AT A MOMENT CHOSEN BY ASTROLOGERS: SIAMESE GIRLS WHO TOOK PART IN THE PAGEANTRY ON CONSTITUTION DAY.



KING PRAJADHIPOK RIDING IN HIS RICKSHAW AT THE SARANROMYA GARDEN FAIR: HIS MAJESTY AFTER RETURNING TO THE CAPITAL, FROM WHICH HE HAD BEEN ABSENT SINCE THE UNSUCCESSFUL OCTOBER REBELLION.

The Siamese Constitution Day, the second anniversary of the granting of a Constitution to the country by King Prajadhipok, who was formerly an absolute monarch, was celebrated at Bangkok on December 10 with much pomp and ceremony. The King, accompanied by Queen Rambai, was present, and he opened in person the Assembly of the People's Representatives. The opening declaration was made at two minutes past eleven, the moment which had been declared auspicious by the Court astrologers. Their Majesties had returned to Bangkok on the previous day, having been absent in the south of Siam since the unsuccessful rebellion which broke out on October 12. They had travelled the twenty miles from the mouth of the River Menam to Bangkok in the royal speed-boat. The King drove to the Ananta Samagom Throne Hall in the royal coach drawn by eight horses with postillions, preceded and followed by a bodyguard of cavalry. In the royal speech, which was relayed to be broadcast throughout the kingdom, his Majesty said that local self-government would be developed and the people politically educated.

## AIR BOMBING IN CHINA.

Ever since the British Government maintained its moral right to the employment, in certain circumstances, of air bombing, and used that weapon on the North-West Frontier of India last summer, public interest in the subject has been great; and we therefore publish these photographs of air bombing as practised by the Nanking Government against insurgents in South China—particularly in the provinces of Fukien and Kiangsi, and against the cities of Foochow, Changchow, and Kutien. It will be observed at once that this Chinese bombing has little in common, either in purpose, method, or effects, with that employed by the British Government. In the one case mud villages were raided after due warning, and precautions taken so that inconvenience and not casualties should result; in China populous cities are bombed, apparently by surprise attacks, and, if the reports are correct, the majority of the many killed are civilians. The latest reports indicate that the South China revolt may be approaching its end, since Nanking troops are closing in on Foochow, and the position of the Fukien insurgents is becoming precarious. Our photographs are extracts from the British Movietone News ciné-film.



CHIANG KAI-SHEK'S AIR FORCE RAIDS THE COMMUNISTS IN SOUTHERN KIANGSI: NORTHERN AEROPLANES DROPPING BOMBS ON A REBEL STRONGHOLD.



COMMUNIST REBELS BOMBED FROM THE AIR: A PHOTOGRAPH CLEARLY SHOWING THE EXPLOSIONS OF BOMBS IN A RIVERSIDE TOWN, WITH THE CONSEQUENT PERIL TO CIVILIANS.



AERIAL BOMBS PLACED IN THE BOMB-RACKS BENEATH THE UNDER-CARRIAGE OF AN AEROPLANE: PREPARATIONS FOR AN AIR RAID ON COMMUNIST REBELS, SUCH AS THOSE LATELY MADE AT FOOCHOW.



# ART MATTERS OF MOMENT: TREASURES IN SAFE KEEPING—AND THE DEMOLITION OF A "DICK TURPIN" INN.



IN THE BRITISH ART EXHIBITION: ARMOUR OF GEORGE CLIFFORD, 3RD EARL OF CUMBERLAND, K.G. (1558—1605.)

This suit, which is thought to be by Jacob Halder—Greenwich School—was probably made for the Earl when he was Queen's Champion in 1591. It has been lent by the Metropolitan Museum, New York.



AN OLD MASTER PRESENTED TO THE TOLEDO MUSEUM OF ART, OHIO: "ADORATION OF THE CHILD."—BY FILIPPINO LIPPI (C. 1457—1504).

In connection with this, we have received the following note from New York: "A painting by Filippino Lippi of the 'Adoration of the Child.' Gift of Edward Drummond Libbey to the Toledo Museum of Art, Ohio, of which he was Founder." Filippino Lippi was the natural son of Fra Filippo Lippi and Lucrezia Buti, a novice.



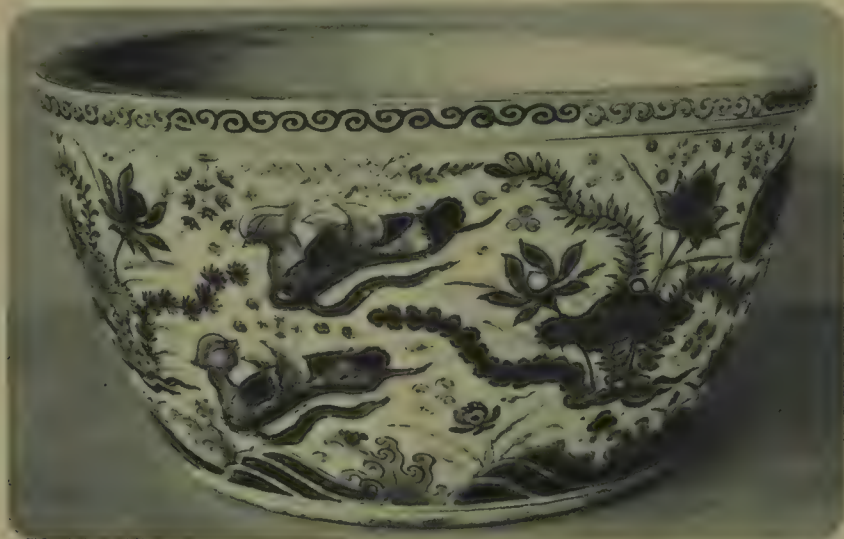
THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: THE IVORY HEAD OF AN ELEVENTH-CENTURY PASTORAL STAFF.

From comparisons with illuminated manuscripts, the ivory appears to date from soon after the middle of the eleventh century. It is one of the finest specimens of the ivory-carvings of the period; and it is difficult to imagine more consummate skill than that shown in the adaptation of the figures to the curve of the volute. The piece was acquired from the Webb Collection in 1865, for £140.—(Crown Copyright Reserved.)



USED FOR YEARS AS A CHURCH'S UMBRELLA-STAND AND WASTEPAPER BASKET; NOW RECOGNISED AS DATING FROM BETWEEN THE TENTH AND EIGHTH CENTURIES—B.C.: A BOWL AND DISH FROM ST. PAUL'S, WIMBLEDON PARK, S.W.

The bowl and dish have been in the vestry for years; but are to be given to the British Museum. Mr. Christopher Hawkes, Assistant Keeper of British and Mediæval Antiquities, has declared them to be the finest and most complete pieces of Swiss pottery yet found in this country. He describes them as of the Swiss lake-dwelling type, and recalls that Swiss settlers arrived in Britain at dates not likely to be later than 800 B.C.



ONE OF THE LATEST ACQUISITIONS OF THE VICTORIA AND ALBERT MUSEUM: A CHINESE PORCELAIN BOWL FOR FISH AND WATER-LILIES.—MARK AND REIGN OF WAN LI (1573—1619).

The bowl is painted in underglaze, blue and enamel green, red, and yellow. The firing of such big garden bowls presented great difficulties, and there is a legend that one of the potters of the Wan Li period, charged with the firing of some imperial fish-bowls and despairing of a successful result, cast himself into the kiln—with the result that the bowls turned out to be perfect! Early specimens are rarely seen in Europe.



AN OLD HAMPSTEAD LANDMARK TO DISAPPEAR: "DICK TURPIN'S HOUSE," NEAR THE SPANIARDS INN, AS IT FORMERLY APPEARED.

A famous landmark and link with the past has just disappeared. The old "Dick Turpin House" and stables, near the car-park of the Spaniards Inn, Hampstead Heath, has been pulled down. Demolition work began on January 8. Part of the structure, which is generally believed to be 600 years old, bulged over the road and caused inconvenience to traffic, cars having to slow down, and there being only just room for two vehicles to pass. According to a widely



AN INTERESTING TABLET BROUGHT TO LIGHT IN "DICK TURPIN'S HOUSE": THE ARMS OF LORD MANSFIELD, FORMERLY LORD OF THE MANOR.

held tradition, it was here that Dick Turpin stabled his famous mare, "Brown Bess." In the course of the demolition the interesting stone tablet illustrated here was found on one of the walls, some 12 ft. from the ground. It shows the arms of the family of Lord Mansfield, Lord of the Manor when the building was used as a stable. It stood on the Mansfield estate, part of which is now Ken Wood. The estate also included Parliament Hill Fields.



"DICK TURPIN'S HOUSE": (AND "BROWN BESS'S STABLE") TO DISAPPEAR: THE HISTORIC OLD BUILDING BEING DEMOLISHED TO CLEAR THE MOTOR-ROAD.



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## A PAGE FOR COLLECTORS. SILVER SCONCES—AND OTHERS.

By FRANK DAVIS.

comfortably; yet one could hardly have been expected to carry the device about as if it were a lantern. If this piece was designed as a wall-light, one would imagine the maker would have made an attachment at the top flush with the back of the vertical bar—that would have been the most obvious thing to do. However, there is the ring in the centre, and, as I have said, nicely fitted to the finger. Nevertheless, I believe—*faute de mieux*—that this is a wall-light, made to be hung on the wall above a writing-desk, so that one's eyes could be shielded from the glare; it is a very graceful piece. I know if I call it unique I shall come across half-a-dozen similar pieces in the next month, so I will merely remark that I have not seen anything like it before. It is Irish, of about the year 1778. Perhaps some reader of this page will have a better theory as to its use, or they may own something like it.

On second thoughts, here is a more likely explanation—that the wooden vertical bar slipped into a slot on a desk, and was simply taken away in the

must go back to the late seventeenth century. Here are two examples (each from a pair) which are uncommonly good of their kind, and bear eloquent testimony to the luxury of a great house in 1685 and thereabouts. One is tempted to see in them some-

thing of Portuguese influence, for Charles II.'s Queen was Catherine of Braganza; their elaboration is, anyway, not quite in the English tradition. Whatever the source of their inspiration, they bear very eloquent witness both to the richness and the faintly foreign character of the society which swaggered about Whitehall after the Restoration. A little later, a more shield-like type was in fashion, more or less in the manner of Fig. 2, without the central figures. This is one of a set of four in brass, with three candlesticks, representing the seasons. The lady wears the apron which was in vogue about the year 1705, but her headdress is definitely not English. Further evidence as to their foreign provenance, if that were required, is provided by one of the others not illustrated, in which the lady is blowing a fire with a pair of bellows—not the English open fire, but one of those stoves with a flat top which project out into the room, and are still beloved of our Continental neighbours from Holland downwards—and, I believe, further north as well. One must therefore call this set Northern French or Flemish, or something like that. It is scarcely necessary to point out how near the foliage decoration of these pieces

is to what we know of the work of Daniel Marot, who was responsible for so much work for our William III.

Fig. 5 shows a pair of ivory wall-lights which can presumably be dated to the years 1730-40. Their acanthus-leaf decoration is very similar to what one finds carved in wood on the best furniture of the period. They are attached to the wall

SILVER fitments to one's room are, in modern theory, not quite the thing: one is inclined to place them in the same category as a gangster's silver coffin, useful, but a trifle ostentatious. Just why it should be considered perfectly normal and proper to have silver candlesticks on one's dining-table, and a little odd to have silver sconces on one's

walls, no one has yet managed to explain. Perhaps it is merely because such things were fashionable during a rather extravagant but brief period, and are consequently rather rare, that the average person does not think of them as normal items of decoration; or it may be that our minds, long accustomed to the use of the metal for table utensils, instinctively register a puritanic disapproval of its adaptation to so essential and necessary an object as a sconce. If we look at the matter without prejudice, we shall see at once that the gleam of candle-light upon the silver of a well-arranged dining-table is no less and no more charming

1. PERHAPS DESIGNED AS A WALL-LIGHT OR A READING-LIGHT: A CANDLESTICK, OR SCONCE, OF MOST UNUSUAL CONSTRUCTION, HAVING A SILVER SHADE (OR, POSSIBLY, REFLECTOR) WHICH SLIDES UP AND DOWN A MAHOGANY STICK—MADE IN IRELAND ABOUT 1778.  
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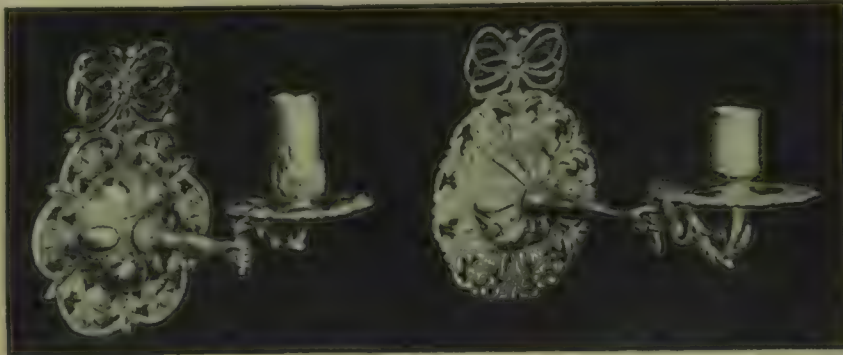
and agreeable than the reflection of a pair of candles in a silver wall-bracket.

Before dealing with the more usual types, I would draw your attention to a comely oddity, the exact use of which is at the moment beyond me. Fig. 1 shows two graceful sockets attached to a wooden vertical bar; in the photograph, the shield above looks as if it was there to protect the wall from the candles and reflect their light. This is not so, for this shield is attached to the bar by a curved metal arm, and actually protects one's eyes, and not the wall. The arm slides up and down as required, presumably according to the height of the candles. The top of the vertical wooden bar is beautifully finished with silver, prettily engraved, and the whole contraption is crowned with a silver ring. It is this ring which is curious, for it fits one's finger very



2. A WALL-LIGHT OF A TYPE THAT APPROXIMATES TO THAT IN VOGUE ABOUT THE END OF THE SEVENTEENTH CENTURY IN ENGLAND (WITHOUT THE CENTRAL FIGURE): ONE OF A SET OF FOUR IN BRASS, REPRESENTING THE SEASONS; OF FLEMISH, OR NORTH FRENCH, PROVENANCE. (c. 1705.)

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3. TWO WALL-LIGHTS OF THE YEARS 1684 AND 1685: ENGLISH WORK OF THE RESTORATION PERIOD, WHICH, IT IS SUGGESTED, SHOWS FOREIGN, PERHAPS PORTUGUESE, INFLUENCE.

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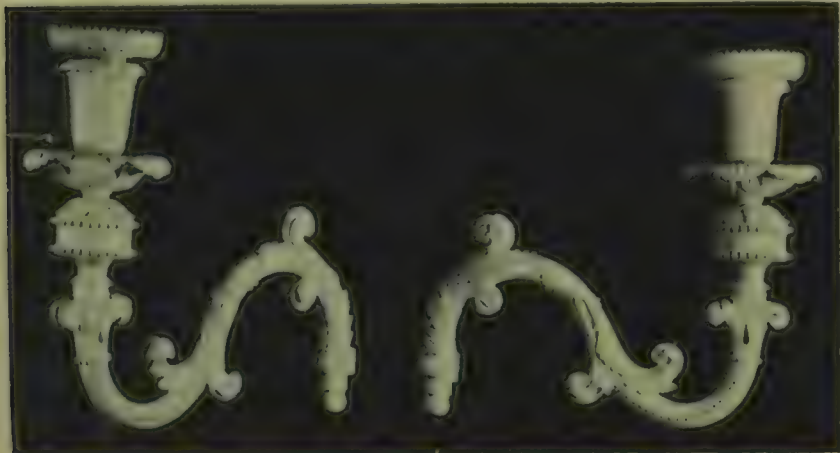
day-time and laid aside, or hung up on a hook. I shall be entirely convinced of this when I have found a desk which has a slot of this character—or the arm of a chair, in which case the fitment is not likely to have survived the passage of the years. Can anyone help?

Practically all eighteenth-century sconces are of wood, and have been illustrated on this page on more than one occasion. They follow the trend of furniture design very faithfully, with occasional aberrations, the best known of which is the bracket formed entirely of a mirror without a frame. I can call to mind at the moment nothing in silver later than about 1710, with the exception of a whole set of wonderful French silver-gilt sconces of about forty years later; our English taste obviously found a sober and less expensive material more practical quite early in the eighteenth century. For the finest silver sconces one



4. THE WALL-LIGHTS ILLUSTRATED IN FIG. 2 SEEN FROM THE SIDE: A VIEW-POINT THAT SHOWS THEIR CHARACTERISTIC FEATURES VERY CLEARLY.

by small ivory sockets. There would seem to be no doubt whatever that they are English: once again one is tempted to say they are unique. It is not so unusual to find similar things in wood, but ivory is a most out-of-the-way material for an English craftsman of the eighteenth century. I suspect a French emigrant from Dieppe, always a great centre of ivory-carving, settled down over here and adapted his traditional skill to English fashions.



5. TWO ENGLISH WALL-LIGHTS DATING FROM ABOUT 1730-40, CARRIED OUT IN A MATERIAL THAT WAS VERY RARELY HANDLED BY CRAFTSMEN IN THIS COUNTRY: CARVED IVORY-WORK THAT MAY HAVE HAD ITS ORIGIN WITH SOME EMIGRANT FROM DIEPPE, ALWAYS A GREAT CENTRE OF THIS CRAFT.

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By EDWARD E. LONG, C.B.E., F.R.G.S.

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THE SOURCE OF THE NILE, DISCOVERED BY SPEKE IN 1860: THE RIPON FALLS, AT JINJA.—[Photographs by East African Dependencies.]

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cotton; and then across Busoga to Jinja, on the great Lake Victoria, where are the famous Ripon Falls—the source of the mighty Nile—and, after a short run from here, Kampala, the rail terminus, and the end of an extremely interesting journey.

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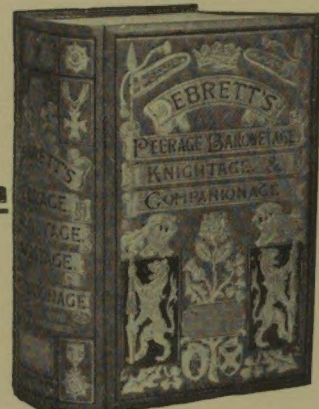
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